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ABSTRACT

This report presents the findings of an out-of-state consultant who conducted a state-wide review of the arts programs of the State University System of Florida by visiting each of the nine campuses and conferring with local consultants. The bulk of the report is composed of observations and recommendations for individual universities of the system. For each university, the departments of art, art education, art history, dance, music, theatre, and visual arts are analyzed, citing their strengths, their needs, and recommendations. A section of overall recommendations to the universities and the Board of Regents of the State University System of Florida concludes the report. Appendices contain a list of university coordinators, a list of university local consultants, dossier of the author/consultant, a schedule of site visits, and staff recommendations. (JDD)

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VISUAL AND PERFORMING ARTS

PROGRAM REVIEW

State University System of Florida

A Report

by

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Accepted by the Board of Regents on November 3, 1989

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Acknowledgements

An evaluation of The Visual and Performing Arts in the State University System of Florida campuses was possible only because of the involvement of many concerned individuals. First and foremost, recognition must be given to the coordinators and faculty who compiled and wrote the impressive self studies. Each campus did a comprehensive review of its programs in visual arts, dance, music and theatre. These reports were very helpful.

To Professor John O'Connor a special thanks is due for his constant participation, his wise counsel, and his everlasting good humor. This report would not have been possible without his good will and knowledge of each campus. A note of appreciation is due to Dr. Denise Young, Director of Program Review for the Board of Regents, whose assistance and faith in the process provided helpful encouragement.

Finally, the in-depth evaluations provided by the local participating consultants have added immeasurably to whatever value this report may have. (For the list of local consultants, please see Appendix B.)

I. The Arts in the Public Universities of Florida

Introduction

A pioneer in state-wide planning for higher education, the Florida Board of Regents (BOR) is to be commended for its state-wide master plan. In this document the mission statement explicitly recognizes the significance and value of the arts to university students and to the State of Florida.

Florida is one of the few states that engages out-of-state consultants for the state-wide review of its university programs. The first review of the arts was in 1984. In keeping with the BOR's concern for excellence of all its programs, the second State University System review of the arts took place in January 1989 with a site visit to each of the nine campuses undertaken by one lead consultant in conjunction with local consultants for the universities.

The State of Florida's financial support, which makes possible the Eminent Scholars Chairs, has been of tremendous benefit to the arts on most of the campuses. World famous artists who work and teach on campus have stimulated the faculty and students and provided exciting cultural experiences for the community as well.

The priority given the arts in the master plan is evident. For example, the construction of arts centers on most of the campuses has given the State of Florida impressive facilities for the arts on virtually every campus. Most of the universities in the state have become the Medicis of Florida.

Although the state can be justifiably proud of arts facilities in its public universities, the many artist-faculty and productive academic faculty found on each campus are even more exciting. The potential for arts development, however, has not yet been reached. Clearly much needs to be done on each campus if state-wide distinction of excellence in the arts appropriate to each campus is to be achieved. The strengths and the needs of each university are summarized in the report that follows.

PROGRESS SINCE THE 1984 BOARD OF REGENTS REVIEW

One of the charges given for the follow-up program review was to review what has happened to each of the arts on each campus since the last BOR review in 1984 and the progress in implementation of the previous review's recommendations. Questions addressed in this follow up included: Were the problems and recommendations highlighted in 1984 resolved? Have the arts been improved or strengthened? What changes, if any, have taken place, since the last review?

Five years later it is clear that there have been changes on each campus. The greatest change was at Florida State University, while Florida Atlantic University has had the least change. Since the last review, only the University of North Florida had dropped a program [Theatre]. All campuses have had revision and refinement of curriculum, most notably in Theatre, to emphasize the BA rather than the BFA. New buildings and/or renovations have been initiated (or scheduled to start) on every campus. Still, the needs for specialized arts facilities have not been met.

Florida State University has appreciably increased operational budgets for the arts. All other universities have the same or a lower operating university budget now than five years ago, despite increased enrollments and inflation. Most of the arts labs (i.e., theatre productions and musical organizations) still rely on student government fees for budget support. There has been no significant shift to university budgets to replace student fee budgets in the past five years.

Some campuses report a very modest increase in faculty additions, yet other universities have not added needed faculty. With little or no change since 1984, additional professional non-teaching staff is still needed on each campus.

Several of the younger regional, campuses have had administrative reorganizations. A separate department for each of the arts has improved faculty and student morale and provided greater visibility for the arts.

For those universities fortunate enough to obtain Eminent Scholar Chairs in the arts, the endowed chair has provided an opportunity to experience the arts that is unparalleled, at least in scale, by any other state. This is a unique distinction for Florida.

The impact of the last BOR review has been significant and lasting. Hopefully the 1989 review will have an even greater impact on the continued development of the arts in the State of Florida.

UNIVERSITY OF WEST FLORIDA

Introduction

The University of West Florida has a well written mission statement. With a realistic master plan, the university recognizes its regional importance and plans to continue serving the state with select programs of quality. The university is to be commended for recognizing the value of the arts in its mission statement. Because of a competent and supportive central administration, a new Fine Arts Building is under construction. This building will provide much needed specialized facilities for the arts. The arts faculty and administration are talented, dedicated, and competent. Several have achieved regional and national recognition. With a beautiful campus in an unique area, the potential for the university and the arts is excellent. It appears the faculty and administration are poised to achieve distinctive excellence.

Department of Art

Observations

Much has been accomplished at UWF since the last review: (1) several new central administration appointments have recently occurred, (2) a new Visual and Performing Arts facility is being constructed, (3) the institution has moved from two-year to full four-year programs, and (4) the Department of Art has gained formal recognition as an independent academic unit with a new Chair. The latter development, in particular, has provided

this department with a stronger self identity and furnished the forum for a conscientious and cooperative faculty effort at review and planning. The new facility holds the potential to function as the focus to continue this collegial effort, as well as to stimulate future growth in majors and to reaffirm and strengthen the department's role as a significant contributor to the visual arts in the region. Teaching continues to be the priority at UWF, and the faculty who are diverse, experienced, dedicated, professionally active, and resourceful remains the bulwark of this department. The opportunities for ongoing acomplements in the Department of Art are burgeoning.

While the department is to be commended for its recent progress and development, significant challenges such as guarding against the temptation to over-extend its curricular offerings continue to lie before it. In addition, the department is already understaffed and in critical need of at least one additional line position. Degree requirements are satisfactory and compare favorably with those of larger institutions and with national standards. The expectations for student performance are high.

Strengths

The department has good leadership. The Chair is thorough and has a good grasp of departmental needs. Students identified faculty teaching as the major program strength. Much one-on-one "directed study" work is carried out at advanced levels and the student work that was on display appeared strong and well-directed. The diversity of faculty backgrounds represents an unusual strength in a comparatively small staff.

The recognition as an independent academic unit has, perhaps more than any other event in the last four years, strengthened the department's self

identity and focused efforts to review, reorganize, and strengthen programs. There has been an increase of formal faculty involvement in the university level governance system, which has generated new understandings and perspectives on both sides.

The new university central administration appears receptive and interested in the visual arts and is pleased with the department's progress and leadership. The faculty seemed equally optimistic, and an atmosphere of constructive cooperation characterizes the current relationship.

The potential embodied in the new facility sets a positive tone for the future for most aspects of the department. Work spaces for all disciplines will be significantly improved and the centralization of all program activities should foster a strong community atmosphere for both faculty and students. This facility will also reaffirm and strengthen the department's role as a significant contributor to the visual arts in the region. For an institution of this size, the faculty has developed an unusually fine and sizeable slide collection. Funding should include consideration of a curator to efficiently procure and maintain the collection. Though underfunded and understaffed, the department's gallery operation is well directed - kudos to the director for often single-handedly organizing, transporting, and installing exhibitions of major artists from nationally important art centers. The focus is strongly educational; coordination with other local galleries and museums occurs.

Needs

The current temporary staffing arrangement is unsatisfactory for the long-term health and quality of the program.

The department has not yet resolved the difficulties of having a lower-division component, and lacks a critical mass of students at the freshman and sophomore level. The curriculum remains heavily weighted toward upper-division coursework. Students find it difficult to complete the Studio BA and BFA programs in four years. In addition, the department lacks advising access to freshman and sophomore majors, which exacerbates the problem. Correspondingly, these majors lack sufficient contact and involvement with the department that compromises their incorporation into the "community" of art.

Programmatic planning is still taking an omnibus view of self definition. The posture that the department should serve all the region's varied art needs will lead to a dissipation of its real program strengths that currently lie in the Fine Arts disciplines. It is imperative that in the next round of program planning the difficult question of focusing self definition be forthrightly and professionally addressed.

Not surprisingly, there is a lack of a sufficient operational budget. The 11 percent expense budget lost in the 1988/89 funding should be restored promptly; no logical justification for such a withdrawal is apparent. An influx of funds earmarked for scholarships and recruitment is critical given the difficulties concerning lower division enrollment. Additional funds allocated specifically for the gallery operation should be considered. The past record of the gallery warrants it; its future role in the new facility will absolutely require it.

Faculty enrichment is marginal. There is a need to provide greater support for scholarly and creative activities, particularly funding to assist with travel for this regionally located faculty. Salaries, though

chronically low in the arts, are below even their sister disciplines of Music and Theatre at this institution.

Given the record of service and accomplishments of senior members of the faculty, it is deplorable that none have achieved full professor rank. There apppears to be a complete lack of insight and understanding at the university committee level concerning appropriate and nationally accepted criteria for performance in the visual arts. Correspondingly, the internal department procedure needs revising. The system should function as one that generates and supports potential candidates and departmentally informs and guides the university committee. The department administrator should pursue means by which the department could assist the university in developing informed, meaningful, and realistic criteria to be used in the next deliberations. This impasse needs to be resolved promptly, for it poses a morale time-bomb.

Recommendations

1. Planning needs to be improved.
2. The operational budget needs to be improved.
3. The department is too understaffed to properly offer its current program; at least one additional position is needed. The new art facility, while addressing a number of current deficiencies, will also generate additional staffing needs.
4. The equipment budget proposed for the new art facility must be increased significantly.

5. The new gallery facility should be viewed as an important "public face" for the university and its operational budget should be developed separately from the basic Department of Art budget.

6. The department needs access to its lower-division majors for academic advising and program orientation and association. (Its success in attracting freshman majors will hinge in part on the prospective students' perception of their ability to associate closely with their intended major at an early stage in their academic careers. A sense of community is a vital element of a successful art program. Such access would also address the current difficulty encountered by some majors of completing their program in four years. In the interest of providing the most thorough academic advising for its students, the university should be responsive to department initiatives in this matter.)

7. Future curriculum review and planning, a goal expressed in the self-study, should include reconsideration of the structure of the lower division or foundation program. (Two aspects in particular should be emphasized: (1) Given the limited staffing resources, program models that combine the traditionally separate activities of "2-D and 3-D Design and Drawing" should be investigated. Such programs tend to take a holistic view of the basic studio experience focusing more on the integration and relatedness of a wide range of studio experiences. (2) There is an artificial estrangement between the current lower division and upper division programs. The structuring of a four-year program should include consideration of how beginning and advanced experiences are bridged.)

8. Scholarship funds are required
9. Travel funds are needed.
10. Salaries need to be reviewed and brought up to a reasonable level.
11. Clarify standards for promotion and tenure which are appropriate to the discipline.

Department of Music

Observations

The Department of Music at the University of West Florida consists of five highly qualified faculty members and 25 to 30 students striving diligently to sustain a department without the single most critical element necessary for success: performing ensembles. There is no band, chorus, or jazz ensemble at the UWF even though they are required in the degree program. Students must commute more than ten miles away to Pensacola Junior College, (PJC) to satisfy their ensemble requirement. Moreover, all ensembles are directed by Pensacola Junior College faculty--a departure from the original plan that mandated co-directors and co-sponsorship from both institutions. During the review the consultants learned that the conductors of instrumental and vocal ensembles at PJC will lose their honorarium for working with the UWF students, which will only exacerbate the problem. The Department of Music at UWF does not have the critical mass of students it needs. Perhaps the faculty might have more students if sufficient scholarship funds were available, but, this unfortunately is not true. At this writing, plans are being finalized to break ground for a new facility that should provide

ample studio, rehearsal, storage, laboratory, and auditoriums for a comprehensive undergraduate music program at the UWF. It should be noted, however, that although the new building may solve one problem, the needs for performance ensembles and additional scholarship funds go unresolved.

Strengths

There seems to be strong support for a good music program at the University of West Florida substantiated by the imminent construction of a new facility. The Vice President indicated that there was strong administrative support for the Department of Music from the President and other officials. The Associate Dean of the College of Arts and Sciences agreed that the Department of Music will continue to receive substantial support and encouragement from administrators. The curriculum has been expanded to satisfy baccalaureate degree requirements. The Department of Music offers the Bachelor of Arts with education certification for students who plan to teach. The curriculum has been approved by the National Association of Schools of Music (NASM). The University of West Florida's library has impressive holdings in all academic areas including music. The yearly budget for music, books, records, compact-discs, monographs, and manuscripts seems ample. The Department of Music faculty members continue to provide outreach opportunities for students and adults in the community by conducting master classes, workshops, section rehearsals, full ensemble rehearsals, by providing recitals, and by adjudicating district, state, and national contests/festivals. Initiated during the summer of 1988, the first West Florida Band Camp was very successful and holds promise for additional growth in participation, programs, experiences, and activities.

The Department of Music also participates in the All-County Band, Choir, and Orchestra that rehearse and perform in the Saenger Theatre in downtown Pensacola. An annual event, this program provides important visibility for the UWF and could be a potentially effective recruiting activity with the completion of the Center for Fine and Performing Arts. The Department of Music faculty has a loosely-organized "preparatory" program consisting of private lessons to community students. This activity also has potential for attracting students to the University of West Florida. When the Center for Fine and Performing Arts is completed, there should be ample studios, storage areas, rehearsal facilities, practice rooms, and auditoriums for a comprehensive undergraduate music program.

The Department of Music chairperson is highly respected on the campus and in the community. As conductor of the Pensacola Symphony Orchestra for the past ten years, he provides impressive leadership in this highly visible role so beneficial to maintaining the image of the Department. Located in the western section of the Florida panhandle, the Department of Music at the UWF serves as a cultural center for Pensacola and surrounding communities, including those in east Mississippi and south Alabama. The Department of Music sponsors an annual concert series entitled "Music Hall Artist's Series," which has been extraordinarily successful.

Needs

There is little possibility for developing comprehensive undergraduate music programs at the university until there is an effective scholarship program. Students at Pensacola Junior College and area high schools receive scholarship opportunities from colleges and universities in Florida, south Alabama,

and southeastern Louisiana. Indeed, Pensacola Junior College has a sizeable scholarship program. Given these conditions, it is obvious that the University of West Florida will be unlikely to successfully compete for students. If UWF is to be competitive, it seems reasonable to recommend an annual scholarship amount of $60,000 for instrumental and vocal majors with additional funds for out-of-state fees. It could be anticipated that perhaps 25 percent of the future music majors will reside in states other than Florida. At many similar institutions, it is common practice for out-of-state students to receive an additional scholarship amount equal to out-of-state fees and expenses. Controllers understand this procedure and follow guidelines recommended by the National Association of College and University Business Officers (NACUBO).

More crucial to the eventual success of the UWF undergraduate music program is the need to establish performing ensembles on the UWF campus conducted by UWF Music Faculty. The reputation of the choir and band conductor is a powerful and effective influence on students as they consider which university to attend. Pianists might be influenced more by the reputation of a private teacher, but choral and band (wind ensemble) conductors are critically important in recruiting students. The current arrangement, whereby UWF students commute twenty minutes each way to Pensacola Junior College for their ensemble experience, clearly has a negative effect on enrollment at UWF. Certainly rehearsal space in the current facility is somewhat limited, but this condition should not in itself preclude reactivating performing ensembles. A small vocal ensemble could be organized immediately, and many great works have been written for instrumental ensembles of varying sizes.

There is no doubt that the ratio of full-time faculty to adjunct faculty is a concern. Compared to institutions that do not have comparable resources to employ nine adjunct faculty, the circumstances at UWF are commendable. It is the feeling of the consultants, however, that at least one additional faculty member (even though not justified based on current enrollment) could provide additional ensemble opportunities, develop needed programs, assist with recruiting, and present increased visibility for a department which already has a high profile.

There seems to be a need to address the problem associated with low morale among the Department of Music faculty members as related to salary. Based on national averages distributed by the NASM, salaries at UWF seem appropriate. Music faculty members, however, believe their salaries are appreciably lower when compared to those in similar positions on the local campus. The low morale associated with this perception certainly deserves immediate attention by those in policymaking positions.

The eventual completion of the Center for Fine and Performing Arts will result in a much-needed facility, but there is some concern that funding will be inadequate for equipment and supplies. A plan should be implemented to consider this problem and investigate solutions. Walls and halls are fine, but the teaching/learning process could be seriously jeopardized without adequate equipment.

The self-study includes a statement that "the department of music hopes to have instituted a master's degree for which much of the groundwork has been done" (p. 19). The committee of consultants was unanimous in its recommendation that exploration of a master's degree program at the University of West Florida at this stage of development should not be encouraged.

Recommendations

1. Plans should be developed to establish large ensemble performance opportunities for UWF music majors and other interested students. (It is anticipated that these ensembles would attract students from all disciplines in addition to those majoring in music.)
2. A scholarship program is mandatory if UWF is to compete successfully with Pensacola Junior College, other Florida colleges and universities, and colleges and universities in neighboring states.
3. A more equitable ratio of full-time to adjunct faculty should be considered.
4. An additional faculty member is highly advocated even though formula flexibility may be required in this case.
5. Music faculty members should be considered for salary adjustments in those cases where salaries are below the UWF average for similar appointments.
6. At this time, it seems prudent to give full attention to acquiring the critical mass of students and the resources necessary for a quality undergraduate music program. (Eventual expansion of undergraduate majors and additional faculty resources might suggest the need for a Master of Music degree program.)
7. Until such time as the University is able to provide greater scholarship assistance, the Department of Music should be allowed to use a larger percentage of the interest from returns of its Foundation holdings than is currently permitted by University and/or Foundation policy.

8. Morale problems need resolution.

9. Ensure adequate funds for equipment for new facility.

Department of Theatre

Observations

Since the late 1960's, the small liberal arts theatre program at UWF has had a distinguished record of academic study and artistic production. The recent self-study written by the Department of Theatre confirms that the department is able to clearly articulate its role and missions within the structure of the University of West Florida. The goals and objectives that the Department of Theatre list in the self-study not only reflect realistic directions, they also project a vision for an increasingly important role in the life of the University of West Florida.

The Department of Theatre has made significant steps towards correcting the weaknesses identified in the 1984 Review of Visual and Performing Arts programs. For this accomplishment, the Theatre faculty is to be commended. The curriculum in Theatre indicates that appropriate changes are being made for the University's move to a four-year program of study. The plans to construct the new arts center for the UWF is the realization of a vision long held by the theatre faculty.

Strengths

The Department of Theatre has a strong commitment of excellence to the study and performance of theatre. The range of the repertory presented over the last twenty years indicates that the department senses its academic obligation to present a variety of theatre experiences from Samuel Beckett to Oliver Goldsmith and from Edward Albee to William Shakespeare.

The summer Playwright's Repertory Festival is an indication that the Department of Theatre is concerned about reaching a larger public through theatrical productions. Concurrently, the Department is concerned about having the production program be one that is appropriate to an institution of higher education. The summer theatre experience reflects the theatre faculty's high level of dedication to the creation of significant theatre for the larger geographic area of West Florida. Working with the realization that the theatre faculty is of a limited size, the department has on many occasions brought guest artists (actors, directors, designers, etc.) to the campus to extend the experiences of the students studying and producing theatre.

Over the twenty or more years of its existence, the Department of Theatre has worked with limited physical facilities but has not let this fact limit its vision of the role and mission of theatre in the academic community. The department has consistently worked with a realization of physical limitations and yet has constantly set high goals for itself. Obviously, the theatre faculty looks forward to the new theatre building and the support that this will give the theatre curriculum and production work. As the theatre faculty plans its move into a new major physical plant, they realize that new spaces will not solve all existing problems. The faculty has moved forward to create a new course, "The Theatre Experience," to meet the needs of the new four-year curriculum at the University of West Florida. The Department of Theatre has hosted regional secondary school theatre meetings, such as the Thespians, and it is to be commended for realizing this outreach of its work.

Needs

Although there is adequate enrollment in most theatre classes, there is a very small number of theatre majors.

The faculty line for the theatre professor with expertise in costuming presently is a half line. There is no tenure-track line for technical direction. Currently this person is funded by soft money. If the students in the Department of Theatre are to experience a disciplined academic program, this position needs to be established as a full-time, tenure-track position. The production work of the department is the lab work for theatre studies and should be treated in the same manner as a lab in the sciences with appropriate funding. Although the new fine arts building has many excellent features, there is not enough money budgeted for the equipment needed for the theatre components such as lighting, instruments, and sound equipment.

Recommendations

1. The lack of theatre majors needs to be addressed through more agressive recruiting combined with the availiability of significant scholarship support for talented secondary school students.
2. The Department of Theatre should consider participation, at least on the associate level, in the American College Theatre Festival. (If the department does this, the ACTF will send an adjudicator to the campus to review the production entered. This will provide the department with some outside evaluation each academic year.)
3. The Department of Theatre should consider further ways of working with the Department of Communications.

4. The department should continue its effective BA program and make no immediate plans for a BFA.
5. In addition to establishing a full line for the presently part-time (1) costume instructor and (2) technical director, the Department of Theatre should consider adding a line for an additional faculty member in acting/directing.
6. The University needs to find means of providing the Department of Theatre with a full production budget.
7. Additional funds need to be made available to purchase lighting and sound equipment, instruments, etc.

INSTITUTIONAL RECOMMENDATIONS

1. Although each department is to be commended for a thorough self-study, the mission statements of the Art and Music Departments need to reflect more clearly what they are doing and what their goals are. (Process and goals should not be confused.)
2. While the university is to be congratulated for achieving the approval of a new arts building, it must develop a plan to fund the academic labs of the arts, i.e., theatre productions, gallery, and, when operational, music organizations of band, choir, and orchestra.
3. If the arts are to recruit successfully, additional scholarship funds (including tuition waivers) will be needed.
4. The most urgent problem facing the Music Department is to organize its own campus band and choir. (A plan should be developed to establish, to provide the leadership for, and to fund each performing group.

Music majors should be required to be in one of the groups, and incentives, i.e., credit, for university students to join should be offered. This plan should not be at the expense of the excellent relationship with the Pensacola Symphony.)

5. The university should review the funding to equip the new building and take necessary steps to obtain adequate funding to appropriately equip the special needs of the arts in their new building.
6. An attractive gallery with an exhibition schedule of exellence will require special funding. This should be funded separately from the Art Department.
7. For the kinds of programs already in existence, additional faculty lines are needed. (This can be justified because of the specialties needed in the arts, the heavy load of several faculty, and because of the increased enrollments by general university students in the arts.)
8. A plan to increase funding from the university and from the community should be developed to adequately fund the arts. (Operational funds for the arts are critically low.)
9. Faculty development opportunities to minimize the isolation of the arts faculty are needed. At least minimum travel funds to visit art centers should be available.

CONCLUSION

The University of West Florida is to be commended for its mission statement that recognizes the value of the arts for its students. A strong administrative support of the arts has culminated in a fine arts building

now under construction. The support given to the professional concert music series is another indication that the arts are encouraged and supported.

Finally, it is clear that although the challenges that the arts and the university face are many, the potential for significant growth and development is very high. With talented students, a dedicated and competent faculty, a supportive central administration, and a new building, the future of the arts at the University of West Florida is indeed enviable.

FLORIDA AGRICULTURAL AND MECHANICAL UNIVERSITY

INTRODUCTION

Florida Agricultural and Mechanical University is a land-grant university. With a broadly based liberal arts program, FAMU's twelve schools and colleges offer a wide range of sixty-six undergraduate fields, eight of the colleges and schools offer graduate degrees, and the Ph.D. is offered in Pharmacy. The arts are administratively housed in Arts and Sciences.

FAMU enjoys national recognition as one of the leading black universities of America. Its students come from nearly every state and several foreign countries as well. The reputation for excellence and national recognition which the university enjoys are verified by the fact that FAMU is fifth in the nation in the number of National Achievement Scholars. Only Harvard, Stanford, the University of Texas, and Yale registered more NAS scholars for the fall of 1988. With forty-one National Merit Scholars enrolled last fall, FAMU ranks very high nationally in attracting excellent students, especially as a percentage of its enrollment. The university can be proud of its quality students.

In visiting the campus one can understand why FAMU is a university "of choice." The campus and buildings are attractive; the administrative structure is adequate to the needs, but most importantly a competent and dedicated faculty is evident. It is, therefore, no surprise to find talented, eager, and committed students in abundance on the campus of FAMU.

Visual Arts Program

Observations

Florida Agricultural and Mechanical University has played an important role in defining a fine arts tradition among African Americans in the South. For over four decades the visual arts program at FAMU has produced most of the black art teachers for the public schools of Florida and has been a steady source of art teachers for the Southeast as well as other parts of the United States. During the Black Arts Movement of the 1960's, several FAMU visual arts graduates emerged as important artists. The list of visual arts graduates who are very capable artists and art educators continues to grow.

The visual arts program is housed in the Department of Visual Arts, Humanities and Theatre. Visual arts shares the department's resources with theatre, philosophy and religion, and academic humanities. The program offers majors in fine arts (BA) and fine arts with certification (BS). The expressed mission of the visual arts program is to prepare its graduates for graduate and professional schools and to assume teaching positions in the public schools. Also, the visual arts program seeks to increase the aesthetic understanding of students and to seek closer ties to the community through outreach programs such as exhibitions and faculty consultation and service. The Bachelor of Arts in Fine Arts degree requires a minimum of 56 semester hours in the visual arts, and the Bachelor of Arts in Fine Arts with Certification requires a minimum of 63 hours. Both programs provide a good distribution of foundation and advanced courses in studio art and appropriate courses in the theory and history of art.

Discussions with faculty and students gave reason for this consultant to believe that the course content is sound and reasonably current. Students are currently exposed to computer-aided art and design through experiences provided by a part-time faculty member. The purchase of hardware to establish a computer graphics lab in the department is encouraging and reveals a commitment to prepare graduates for the future. Immediate plans to introduce new courses in art appreciation and art education should proceed and could prove to be helpful in recruiting more majors for the department.

FAMU has a well-prepared and very competent faculty that is dedicated to teaching and service to the university and the community. They are all active artists and/or scholars. Several faculty members have earned national reputations through participation in competitive and invitational exhibitions, festivals, conferences, and symposia. A cursory examination of works by students reveals sound instruction in printmaking, ceramics, foundation design, drawing and sculpture. The faculty's service commitment seems to be balanced between service to the university and the community. The current faculty members are diverse in terms of their teaching, research/creativity and cultural backgrounds. However, a full-time faculty member is needed to provide instruction in the history of art. The faculty is strong and dedicated. Faculty morale is good even though the support budget for visual arts is minimal and the facilities are grossly inadequate.

Students that were interviewed were very bright and enthusiastic about FAMU and their department. They spoke of faculty dedication and the willingness on the part of faculty to assist students on a one-to-one basis. They felt that they lacked in facilities and equipment but greatly valued

faculty assistance and devotion to teaching. A review of slides of students' works and pieces, which were brought to the Art Gallery for examination, confirmed the opinion of the students that they are receiving good undergraduate instruction in the visual arts. The students, much like the faculty, felt that visual arts was the "stepchild" of the university in light of the lack of space and funds allocated to support the program.

Support for the instructional program is needed in the form of a visual resources center to house slides and other materials to enrich the instructional program in the visual arts and provide needed assistance to service courses for non-majors.

Equipment to support the visual arts program is inadequate. Kilns, potter's wheels, and equipment are either not working or in a very bad state of repair. The department does not have a budget line to purchase equipment on a regular basis. In light of this, an equipment-intensive program such as the visual arts suffers accordingly. Staff support is needed for a visual resources center and for laboratory maintenance and repairs. Space is a critical problem that has negatively affected instructional delivery and program quality. All of the studios are small. According to both faculty and students, the studios are often cramped, either too hot or too cold, and poorly ventilated. The space problems facing the visual arts program were described quite adequately in the departmental self-study report.

Advisement seems to be timely and appropriate for students to make satisfactory progress toward fulfilling degree requirements. FAMU students, like many other students who depend heavily on financial aid, often do not pursue their studies continuously and may take longer than five years to

graduate, which would account for the modest number of graduates each year. However, FAMU has consistently produced at least half of the black students who have graduated from Florida's public universities with baccalaureate degrees in the visual and performing arts.

The chairman has a long and distinguished record as an art educator and administrator. Despite his 34 years at FAMU, the chairman is still energetic and enthusiastic about the visual arts program. Given the very limited support budget, inadequate facilities and equipment, and frequent restructuring of the department, the chairman has performed his duties in an exemplary manner. Individuals with less fortitude, administrative skill, and experience would have given up by now.

Strengths

A highly competent, dedicated and respected faculty that is deeply concerned about student creativity and learning is clearly a strength. The matriculation of bright, talented, and enthusiastic students from various parts of the country who are supportive of the department and the university also is a decided asset.

FAMU has a long and distinguished tradition of excellence that has aided the development of and promoted the achievements of African American arts and artists in a community that is experiencing an increased interest in the visual arts and is becoming more tolerant of cultural differences. Able administrative leadership has persisted despite administrative changes, budget restrictions, and seemingly insurmountable equipment and space problems.

Needs

The department chairman and the faculty have worked to improve instructional delivery, student productivity and learning in the visual arts program. The visual arts program is continuing to attract talented students from throughout the United States. Faculty morale is still high. Good curricula are in place.

Little forward movement has been made by the FAMU central administration to correct the deficiencies in general funding, facilities, and equipment, support for the art gallery, and the problem of intra-university program and course duplication since the 1984 Program Review Evaluation.

The lack of a reasonably sufficient support budget has hurt the quality of the visual arts instructional program, and funds need to be redirected to purchase and upgrade equipment, provide more support for faculty travel to professional meetings, and support for recruitment of new students and visiting artists. Space is a critical need. Space for sculpture, drawing and painting, advanced design and storage for the Art Gallery and the department is urgently needed. Raw space for advanced student studios in another building on campus or a near-by location should be pursued as a temporary measure. There is an inability to develop a Communications Design program because the School of Journalism, Media and Graphic Arts offers courses and tracks in graphic design and photography. Clearly, these courses should be placed in the visual arts program. A careful reading of the descriptions of the courses in graphic design, photography and basic design that are offered in the School of Journalism and the watercolor course offered in the School of Architecture confirms duplication of courses and programs. Administrative action is needed to reconcile this matter.

The lack of a specific budget for the art gallery limits the quality of the exhibition program and severely retards any effort to develop a systematic community outreach program. A program without a full-time art historian compromises the quality of the program in the visual arts. Correcting this personnel deficiency should be given a high priority. Real support from the Offices of the Vice President and the President for the visual arts program is clearly lacking. The Dean of the College of Arts and Sciences is sympathetic, but has very limited funds available to support the visual arts program.

RECOMMENDATIONS

1. An immediate 30 percent increase in the support budget would do much to restore some of the past luster and energy to this very important program.
2. A full-time art history position needs to be added.
3. The art gallery needs an adequate budget.
4. Space is a critical need. Space for sculpture, drawing and painting, advanced design and storage for the Art Gallery and the department is urgently needed.
5. Tracks in graphic design and photography should be in the visual arts program.

Department of Music

Observations

The FAMU Department of Music is distinguished by an extremely well trained and highly committed faculty; an enthusiastic, bright and devoted student body; and a history of highly valuable and meaningful service to the State of Florida and to many parts of our country. The FAMU band, known as the "Marching 100," has long been a major source of institutional and departmental pride. It has served as a major recruitment attraction to the university, not only for applicants wishing to major in music but in other disciplines as well. The department has been in the forefront of the production of quality black music teachers in the state and in the southeastern region of the United States. This has all been accomplished in spite of a Music Department faculty that is greatly overworked and an instructional program that, except for the band program, appears to be seriously underfunded.

Strengths

Several of the areas of "difficulties" existing at the time of the last five-year report (March 1984) continue at the time of this report, though a number of them have been successfully addressed. Neither the faculty nor the students perceive any difficulty for themselves individually or institutionally in defining their mission with another large music school in the area. There was no perception of difficulty in developing a cooperative relationship with FSU. It was pointed out that most cooperative efforts

with FSU seem to require an inordinate amount of initiative by the faculty and students at FAMU with some sense of reticence on the part of FSU.

The Music Department faculty felt that salary adjustments have received reasonable attention in the interim.

In the view of this evaluator, some of the areas of then-perceived-strengths have, or are, on the verge of becoming areas of "difficulties" or weaknesses. The following paragraphs itemize these areas.

There is serious concern and potential divisiveness among members of the vocal/choral faculty in the Music Department regarding matters of proper pedagogical training of students in the department and appropriate vocal literature. There is also an air of suspicion and discontent with this portion of the faculty and their sense of being less well-regarded by the university and department administration in the importance of their work as compared with those in the instrumental programs (particularly the bands). They point out the disparity in the amount of scholarshp funding for students in their area, as compared to those in the band program and the lack of proportional funding for materials between the two areas.

The faculty and students (each in their separate meetings with the evaluators) pointed out the very serious effect that the lack of sufficient scholarship funds is having on the department's ability to successfully recruit a more reasonable number of quality students. This is particularly true with students interested in the voice and choral programs and in the excellent jazz courses that are offered. The coordinator of the piano program and the conductor of the choir both spoke of having one scholarship available. The basic instrument for the study of music is thought by many to be the piano. The condition of the pianos available for student study

and practice at FAMU is a matter of serious concern both to the students and faculty. Pianos are tuned an insufficient number of times per year (once, in spite of the extreme conditions of heat and humidity). The majority of pianos are desperately in need of technical repair before they can provide support of student academic activity. Although there exists one concert grand piano (a nine foot Steinway) for faculty and guest performance, it is poorly stored in the backstage area of the only available theatre facility for theatre staging and performance; the conditions of storage and treatment are totally improper. As such, it is unavailable for use by the Music Department and its students. A new piano was purchased for the department more than twenty years ago. There are no electrical pianos available for use by students in the jazz studies courses.

Traditional and contemporary music studies combined in 1984. While this may be true to the extent that this breadth of studies is available for students, it must be pointed out that there is no provision made for students to receive instruction in the critical area of "computer use" in music instruction. The evaluator saw not one computer in the Music Department facility which students could use. In fact, according to the chairman of the department, it appears that the only computer in existence in the department was one which was purchased by the band.

On-site inspection of the Music Department building and its facilities revealed some serious problems with the basic upkeep of this very fine facility. Examples of these problems are (1) water damage that has restricted the use of the main choral rehearsal hall; (2) the irregular functioning of the heat and cooling equipment for the building renders many of the classrooms, practice rooms and studios extremely uncomfortable;

(3) the practice rooms, which are located on the top floor of the building, are in a poor state of repair, with some doors that do not close, some that open with difficulty; and (4) evidence of generally poor maintenance and upkeep. It is particularly regretful that the space originally designed to accommodate the department library is unable to be used for that purpose because of a central administrative decision to centralize the library. Under the current conditions, the library and listening room needs of Music Department students appear to be going largely unmet.

The music building is of relatively recent construction. It is handsomely appointed and well designed to service the needs of the instructional program in music. However, if it is allowed to continue in its current state of disrepair and deterioration, it will soon be a major detriment to the program, which it is designed to house.

Recommendations

1. The highest priority need at this time is for the library situation to be remedied at the earliest possible time. (If the music library materials are to remain in the central library rather than in the music building, they need to be brought together in a central location in that building so that phonograph and cassette stations [with updated equipment] can be made readily available to students in their study of music.)
2. A special financial allocation needs to be made to enable an increase and updating of needed materials: music scores, recordings, current

books on music education, applied performance and computer use in music, and listening equipment for recordings.

3. An additional full-time position in music theory is needed. (Such a person would provide needed relief for the several members of the current faculty who are teaching out of their areas of specialization in order that the needed instructional time in music theory will be met. This will also allow these persons to devote more time to their areas of specialization--particularly in voice and choral singing--thus strengthening those areas.)
4. The upkeep of the pianos in the Music Department must receive immediate attention. (The services of a piano technician should be procured so that repairs and tuning of these instruments can be made on a regular basis. Given the climate variations in Florida, it is suggested that pianos receive thorough tuning not less than twice per year, more ideally four times per year.)
5. At least one additional concert grand piano (nine foot) needs to be purchased and stored in such a way as to be safe and readily available for student, faculty, and guest concert performances.
6. Synthesizers and other electronic equipment need to be purchased and placed in the music building.
7. Computer stations need to be made available to the music building. (If the library remains centralized, the current space in the music building which was designed for the departmental library would be perfect for computer stations.)
8. Up-to-date recordings and listening equipment need to be available in each faculty studio and classroom.

9. The enhancement of the Jazz Studies courses and a well-publicized effort at attracting area students interested in this growing field might easily find this institution in the forefront of universities offering such courses of study. (The very impressive history of success in producing outstanding jazz musicians represents an important potential. Fulfillment of the equipment and personnel needs referred to earlier in this report would do much to facilitate the handling of an enhanced Jazz Studies emphasis. The faculty already exists and the earlier products of this program [i.e., Nathaniel and Julius Adderly, and others] are identified with FAMU all across the country. It is a natural and needed area of emphasis, at a high quality level, for the state and the region.)

10. The mission of the department must at some early time in the future include the offering of a Master's Degree in Music Education. (When one views the statistics for the State University System as a whole in the area of producing graduate degree holders in music education who are black, there is an immediate shocking revelation. That revelation is either blacks are not receiving graduate degrees in music in numbers of any significance, or, if they are, they are going out of the state to do so. One could also project that they are likely choosing to find professional employment out of the state in large numbers. Since FAMU is the prime producer of black degree recipients in music at the undergraduate level among schools within the State of Florida, it follows that if a graduate degree were available, there would be a reasonable number of applicants to justify such a program. Again, the quality of the faculty needed is already in place. Assuming the above

recommendations are addressed, and in addition some reasonable proportion of graduate teaching assistantship allocation and the necessary additions of equipment and library materials are made, such a degree program for the Music Department is a realistic aspiration and is clearly needed for the state.)

11. An immediate allocation of funds to support recruitment efforts, particularly in the choral and piano areas, should be made. (These programs are capable of producing students and ensembles on a par with the excellent band program, but will be unable to do so without a reasonable increase in financial support by the university administration.)
12. The Music Department should seek membership in the National Association of Schools of Music, even at the affiliate level. (There are many historically black colleges and universities with less imposing records of quality production than this institution who do have membership in NASM, which is the most important policy and accreditation body in the country for music schools. The department and its students need and deserve this affiliation. The recommendations above, particularly those relating to the library, personnel, equipment and the physical facility, will go far in securing this affiliation.)
13. The music building needs maintenance.

Theatre Program

Observations

There seems to be no inappropriate objectives of the program, or any discrepancies between the stated objectives and those perceived by the local consultant. Given the existing facilities and institutional support, the stated objectives are attainable through increased financial support, hard work, and commitment.

The admission policies of the university are realistic, with a well-defined target of potential students which they serve. Acceptance into the BA program in theatre includes meeting the university admission requirements. Counseling in the program is handled by the small, but competent theatre faculty, which allows for close monitoring of student progress in the program.

There is a need for a full-time secretary for the Theatre Program who can, as part of the job description, manage the correspondence and publicity for the faculty and students.

In addition to serving as the Facilitator of Theatre, advising students, directing two productions a year, coordinating the university annual coronations, producing the state recruitment performance tour, attending to routine reports and class schedules, and holding responsible positions on campus and civic affairs, the current Facilitator of Theatre teaches nine to twelve hours each semester. By any standard of measurement, this must be considered an unrealistic load.

The Theatre Program exists as a component of the Department of Visual Arts, Humanities and Theatre. It is most difficult for the theatre program

to have strong advocacy when programmatic decisions are made by a non-theatre person. There is a desperate need to separate the departments in order to accommodate their true mission to the university and the State of Florida.

The two full-time faculty hold appropriate degrees. One holds the doctorate and the second has completed the course work for the terminal degree. The two faculty seem well-trained and have appropriate professional experience.

The faculty morale was very high. They all seemed to be excited by their work but exhausted due to the demands placed on them by the university. The general teaching load and production requirements seem unfair and unreasonable. Furthermore, there is a desperate need for one additional faculty position and a staff position of Shop Foreman.

Performance facilities include a 650 seat proscenium theatre. Though the facility is adequate, the control is inadequate. The theatre program suffers from lack of complete control of the facility. Often, the theatre program must take a back seat to meetings and general assemblies by the many groups who use the theatre. Unless members of the Theatre Program are present at every function held in the facility, it is impossible for them to offer an excellent production program, and maintain and sustain their equipment. This is an unreasonable demand.

Facilities for scene construction and storage are limited but adequate; however, a bridge is needed to make the loading dock adequate. Lighting equipment is barely adequate to support the program; consequently, a major effort is needed to upgrade the equipment for teaching and develop the technical area of the program.

The library holdings for a liberal arts undergraduate degree is small but adequate. The planned construction of additional space in the library will allow more shelf space for an expanding theatre collection.

The Theatre Program would benefit from the addition of at least ten new books in each of the following areas: acting, directing, theatre management, sound, lighting, scene design, movement, stage craft, costuming, community theatre, professional theatre, dramatic literature, theatre history, modern drama, black drama, and stage management. There is also a desperate need for a script library of at least three hundred individual plays to accommodate the program. There is a need for additions to the periodic and audio-visual collections; both are minimal at this point.

The theatre production program is financed by a meager department allocation, designated by the Chairman of Visual Arts, and box office receipts. As a result, the Theatre Program is inadequately funded. Additionally, the current Department Chair makes the theatre allocation after the semester starts, which hinders the Theatre Program from effectively scheduling productions to gain desired box office receipts. With the separation of the departments, the theatre can devise means to supplement the university's allocations.

The relationship between the Theatre Program and the general university community seems quite strong in spite of the meager budget. There is an ongoing involvement with other departments and some civic organizations. As an institution in the state university system, the articulation with the community and community colleges is similar to other universities in the state. The faculty and students appear to be quite visible at the university and in the community.

The enrollment is small but improving. With the separation of the departments and the addition of a secretary, a new faculty position and a shop foreman, the department will have ample time to start a massive recruitment effort designed for their program.

The curriculums in theatre (liberal arts) and teacher education need to meet NAST standards. There are some possible discrepancies in content courses offered. However, students appear to be afforded adequate performance opportunities.

The students are "gems." Their commitment to the program, support of the university and the theatre faculty are strong. Nevertheless, they feel that the university's structure hampers their image by placing them in a department as a subordinate unit. New and prospective students are often not aware that there is a major in theatre due to inadequate listing and publicity. The students desire the same commitment from the university that is provided for the Departments of Music and Visual Arts. They want the opportunity to expand. The students are quite articulate and refined. In fact, the interview with the theatre students was a highlight of the total visitation.

Theatre in general education consists of offerings in Introduction to Theatre, Contemporary Black Drama, Modern Dance, and Theatre History as humanities electives. These courses have generated a great deal of interest among the general student population.

The organization and presentation of the self-study reflected much care and concern and presented a most positive image of the university and the Theatre Program.

Strengths

The local consultant was very impressed with the commitment of the faculty. There is a very positive and supportive faculty/student relationship, which creates an atmosphere conducive to the healthy progress and education of the students. The faculty provides excellent role models for the students in the program.

Needs

There is not enough secretarial support for the Theatre Program. The faculty, because of their energy and dedication, are attempting to do more than they can realistically handle. It is advisable to re-evaluate the long-range plans for the program and develop a more focused mission. The lack of a sufficient budget and the departmental structure in which theatre is located limit the visibility of the Theatre Program.

Recommendations

1. The Theatre Program should be established as a Department of Theatre. (FAMU's Theatre Program is the only degree offering program in the state that is functioning outside a designated department of theatre.)
2. In addition, the department should be provided with at least one additional faculty member, a secretary, and a shop foreman to meet the minimum standards of the National Association of Schools of Theatre.
3. The dance minor program should become a concentration in theatre.
4. The theatre department should participate annually in the Florida State American College Theatre Festival, which will increase the visibility of the department in the state, regional, and national level.

5. Special funding for capital outlay is needed to complete the bridge for the loading dock and provide additional space for storage and construction.
6. A special dialogue needs to be established between the Director of Theatre, Dean of the College of Arts and Sciences, Vice President for Student Affairs, and the President of the University to determine a formula for student activities dollars designated for theatre activities as is currently being done for athletics and music.
7. The theatre curriculum should be reviewed and revised to meet the standards set forth by the National Association for Schools of Theatre.
8. Lee Hall should be completed within a year or made available as soon as possible.
9. Workshops and seminars in varied areas of theatre should be held in conjunction with course offerings.
10. Money needs to be allocated for scholarships, for recruitment, and for the famous FAMU Connection Tour.
11. Increase secretarial support.
12. Increase library holdings and audio-visual collections as described.

Institutional Recommendations

1. The arts should be included in the mission statement as a priority of the university. (This would mean that needed positions would be authorized, operational budgets increased significantly, equipment added and maintained, facilities appropriate to the arts constructed and renovated).

2. Computers must be made available for the faculty and students to use as a tool in learning, for creative purposes, and for administrative functions. (As the present century draws to a close, it is clear that technology is a tool that all educated people must use.)
3. FAMU should have, at the appropriate time, graduate programs in the arts. (But new programs should be requested only when resources, i.e. human, budget, library and facilities, are adequate for present programs.)

Conclusion

Florida Agricultural and Mechanical University's students in the arts share the university's geographic diversity of students as well as the quality of students. It is clear that the university has a unique opportunity to discover, to preserve, and to disseminate the great African American culture, especially through its arts programs. Much more needs to be done to increase the understanding and appreciation of contrasting cultures.

The university's mission statement is interesting and recognizes the value of a strong liberal arts tradition. But the arts are not mentioned in a meaningful way that recognizes the significance and value of the arts to the quality of life. Nor does the mission statement focus on the unique opportuinity FAMU has to capitalize on the African American culture.

While there has been some modest improvement in the arts since the last BOR evaluation, faculty positions have lapsed and not been refilled, operational budgets for the performing and visual arts have decreased, equipment and facilities have deteriorated, library resources are inadequate and not readily accessible to the students.

FAMU has the faculty, the students, and the ability to create arts programs with unique national recognition. The faculty and students, the state and the nation deserve no less than a high priority for the arts. The dividends to the university and the state will be repaid in increased prestige for all.

FLORIDA STATE UNIVERSITY

Introduction

Florida State University is a comprehensive, graduate research university offering undergraduate, graduate, and professional programs of study, conducting extensive research, and providing service to the public. Its primary role is to serve as a center for advanced graduate and professional studies while emphasizing research and providing excellence in undergraduate programs. The arts at Florida State University admirably fulfill their responsibility to the mission statement above. With an extensive exhibition, concert, play and dance performance schedule, the School of Visual Arts and Dance, the School of Music, and the School of Theatre engage in research appropriate to their areas, as well as provide programs of excellence at the undergraduate, graduate, and doctoral levels. Much to the credit of the university, FSU's mission statement calls for enhancement of the arts while recognizing the prominence the arts enjoy regionally and nationally.

The support that the central administration has traditionally provided the arts is obvious. This is evident in the administrative structure of the arts and in the facilities. Evidence that the administration continues to support the arts is very apparent, which means that the university recognizes the importance of the arts to the education of its own students, as well as to the State of Florida and the nation. The university justifiably can be proud of the leadership and administration of the arts, the impressive artist-faculty, and the dedicated and talented students. The morale of

the students is high because they recognize the quality and value of their arts education and experiences.

In the five years since the Board of Regents Program Review, it is clear that much has happened. Budgets have increased, facilities have been improved and added, faculty and staff have increased. Faculty and the administrators in the schools agree the arts are better today than five years ago. The university central administration is to be congratulated for keeping the arts at a high priority.

The Eminent Scholar Chair Program in the arts is used creatively and effectively for the benefit of students, faculty and the university.

School of Visual Arts and Dance

Observations

The mission statement for the School of Visual Arts is a very appropriate one that strives to develop professionalism. The self-study indicates clearly all the recommended changes that have occurred since the last review.

Specifically, the programs recommended for additional resources have received that support. The programs were art history, photography, metals, painting, and art education. However, additional resources are obviously still required throughout the school.

As indicated in the self-study, other changes have also occurred since the last review. These include enrollment shifts and minor space adjustments, as well as the addition of a computer "imaging" lab that has been strengthened with additional equipment and space.

A major change and loss was the closing of the Four Arts Center, which had functioned as the only "window" for the Tallahassee community to view and interact with the visual arts. This was the primary means for outreach activities for the Department of Art. The Center is conspicuously absent in a community that is bereft of galleries and museums.

The self-study narrative was well written and clearly understandable. Each department spoke accurately about its particular venue, faculty, and aspirations.

While the recommendations for additional faculty in all areas are important and necessary, it may even be more appropriate to point out the critical need for non-teaching staff. Those that are mentioned on pages 12 and 13 of the self-study should be attended to with dispatch.

The perception of the acute need for facilities and equipment throughout the School is an accurate one. The Department of Art is in a particularly difficult position with its activities spread around the campus often in buildings and spaces that could most generously be termed inappropriate. Ceramics alone is located in three separate spaces in two separate structures.

The five-year plan would appear to be a summary of needs for all the units. A developmental plan that would address new directions and future aspirations for each unit would be helpful.

The Department of Art

Observations

The student population in art is composed primarily of upper division students that have come from community colleges or other four-year colleges, and graduate students who come from a national population. They are mostly white, middle-class students.

Strength

The mission and goals statement for the Department of Art is attainable and appropriate for a professionally based department in a major state funded university.

The faculty are a collection of professionally active artists and designers, many of whom have international and national credentials. For the most part, they are artists of demonstrable achievement in the profession and in education. There are a few faculty who have a long and prominent history of dedication as artists and teachers who have been responsible for the development and the strength of the present department. They are to be commended for that achievement.

There are twenty-one full-time faculty members. Twelve members of the faculty are tenured, although two members will be retiring at the end of this year. This proportion, plus an anticipated additional appointment or two, places the department in an enviable position for both growth and change in the next five to ten years.

Needs

Studio art is taught through the workshop format with a core curriculum. Theoretically, and perhaps realistically, most students come to the department as transfers and have completed their academic studies requirements. The following two years are spent immersed in studio courses. Unfortunately, native students are also advised to take all their academic courses in the first two years. The problem this poses for both the transfer and the native student is that they both must take the core program first, thereby lengthening the time that it will take them to matriculate.

To be most effective, the core courses should be available to the student the first year to allow a proper sequencing of development over four years. Additionally, to take the greatest advantage of the "development of the whole person" referred to in the school's mission statement, students should mix academics and studio throughout their tenure rather than concentrating both.

The faculty of the department should be commended for a continuing concern for program development and revision. As the faculty seek to strengthen and revise the curriculum, it would be useful for them to consider the advantages and disadvantages of a "foundation program" as opposed to a "core program." Some students, however, indicated a lack of coherent information and seemed confused about the programs in the Department of Art. This is perhaps because of a number of changes and revisions that have taken place in the last two or three years. It is incumbent upon the department to see that all students are properly informed and advised.

Design as such, is taught not so much for the training of graphic designers for the field, but as a "studio" background for such

opportunities. This preserves the fine arts orientation of the department, but does not serve the student well in graphic design who anticipates a professional career upon graduation. There is more to graphic design than aesthetic awareness.

The department must be very diligent in its printed material and advising to inform students about the program that is offered, its philosophical base, the rationale, and the kinds of employment possibilities that will be available to students. Informing and advising students is particularly important given the high percentage of students who wish to enter graphic design. Graphic design enrollment already impacts unfavorably on the Department of Art.

The facilities occupied by the Art Department vary from excellent (graduate and undergraduate warehouses) to poor and unsuitable. By and large, square footage assignment is quite good, but contiguous location and quality of that space is not consistently good.

The Department of Art has been without a permanent chair for three years. Nearly every problem that confronts the Department of Art can be traced to a lack of consistent leadership. This should be taken as a mandate to the Dean and to the faculty to fill this position quickly. Furthermore, the position must not be filled with an occasional manager, but with a proven and resourceful administrator who has the ability to lead the department to the position it deserves within the university community and the nation.

All of the difficulties and needs of the department are itemized accurately in the self-study. The following is a brief list of the items: (1) needed contiguous and appropriate space, (2) increased staff positions

(clerical and technical), (3) faculty in computer imaging or core curriculum, and (4) correction of hazardous conditions. Financial resources will in most cases correct these problems; the key to obtaining new funding is a strong chair.

Recommendations

1. The Department of Art must appoint a mature chair quickly or face eroding quality and low faculty morale.
2. The department should strengthen its advising processes.
3. The graphic design curriculum should be thoroughly reviewed.
4. Ventilation problems must be quickly attended to in the ceramic, printmaking and fibers areas.

The Department of Art History

Observations

The Department of Art History is in good shape and does not require endless commentary about it. The self-study entry is accurate and well written. The mission statement is appropriate and the department is fulfilling that mission insofar as funding is provided to do so.

As an academic discipline, art history fits neatly and prominently into a university setting. Faculty and equipment requirements are minimal and in general the department easily receives support that is as good or better than colleagues in the Humanities.

Strengths

The art library and the slide library are the main support areas for art history. The art library is within the main campus library and is not discrete. A faculty member in art history serves as a liaison with the library to assure that proper purchases are made and that faculty are kept informed. The library has purchased most of the books that have been requested, and it could be described as an adequate research library.

The slide library is also very good with an increasing number of slides being added each year, and production of new slides is possible. A faculty member has oversight responsibility for the slide library. Other than art historians, other users include studio faculty and classics faculty. There is a part-time assistant assigned to the slide library.

There is, since the last review, a small space assigned to the art history administrative secretary. Formerly the secretary was in the Department of Art offices, which caused great confusion and inefficiency.

The lecture rooms assigned to art history are quite comfortable with the appropriate projection equipment and light control.

The graduate students have access to word processors in the School of Visual Arts and Dance Computer Laboratory.

The Art History Department is well regarded nationally and has indeed strengthened its stature since the last review. This is solely attributable to a first-rate faculty that is highly productive, and to strong consistent leadership from the chair of the department.

The faculty participate actively in the Florence program and a yearly symposium for graduate art history students in the southeast region that is held at the university. Papers from the symposium are submitted for

publication in the Athanor, a journal that is supported by the department and School of Visual Arts and Dance.

All in all, art history is an excellent department that will get better with continued recognition and additional support by the school and the university.

Recommendations

1. The Department of Art History requires continued support, especially in the area of additional funding for graduate assistants.

Department of Art Education

Observations

The Department of Art Education fulfills the mission aspirations of the School of Visual Arts and Dance as well as meeting a number of goals established specifically within the Department. These goals and descriptions of the department structure, curricula, and faculty accomplishments are clearly and accurately stated in the self-study.

Strengths

The department has strong leadership, gifted students, and a strong tradition of excellence that is acknowledged nationwide.

Like all departments in the school, the faculty in the Department of Art Education are highly visible, productive scholars. The faculty have garnered an impressive number of grants and interact professionally on a national level.

Rankings of each unit have not been discussed, because they are unreliable in the visual arts. Self perceptions are usually inflated and outside perceptions are often uninformed. Suffice it to say that taken from a national view, all of the visual arts units at Florida State University are of high quality.

Needs

The greatest emphasis is on the doctoral program, secondly on the master's program, and thirdly on the undergraduate teacher training program. This is an appropriate emphasis within a research oriented university, but it is also encouraged by a physical isolation that does not readily accommodate cooperation with the Department of Art or allow access to studio courses necessary for the undergraduate major. It is difficult for undergraduates to take adequate numbers of studio courses, and impossible for graduates except in a specially funded summer program.

The studio faculty consider art education students to be less capable and without the same professional focus as art students. While this attitude may not be held by all, it is sufficient to deter art education students. In addition to physical separation and distance, there is apparently some problem with the scheduling of studio courses that make them inaccessible to many art education students.

In all likelihood, if art education and art shared common or contiguous space, none of these observations would have been made. Space and the separation from art and art history is a case that must be made on behalf of art education.

Recommendations

1. The itemization of needs and improvements that is contained in the art education self-study should be attended to as soon as possible.
2. The Department of Art Education must be relocated in facilities adjacent to or near art and art history or face the dilemma of being perceived as a stepchild of the visual arts at FSU.

Arts Administration

The program of Center for Arts Administration is currently being revised to include a truly interdisciplinary degree. With adequate funding, this should become a highly visible program that will serve a national market.

Art Gallery and Museum

The Art Gallery is a good-sized facility with a very small-sized budget. My impression is that the consistent direction has helped development of the gallery immensely. The Fine Arts Gallery and Museum is a separate department funded by the dean.

While the gallery is well on its way to getting off the ground after a history of intermittent direction, it needs support. The five year plan in the self-study is a good beginning.

The Art Gallery is an essential adjunct to the aesthetic education of the artist, designer, or scholar. In the last two years, the gallery has presented an impressive number of exhibitions of high quality and usefulness to the education process.

Recommendations

The Fine Arts Gallery and Museum needs a healthy infusion of financial support and recognition as an essential element in the arts enterprise both on campus and off.

Department of Dance

Observations

The Department of Dance's mission at Florida State University is to offer course work leading to the Bachelor of Fine Arts and Master of Fine Arts degrees with emphasis on performance and choreography. The central intent of the curriculum is the professional preparation of the dancer with the preparation of teachers and investigation of dance in a cultural and aesthetic context as important components. The department serves as a regional repertory center emphasizing the reconstruction and production of established dance masterworks and the development and production of original dance repertory. Additionally, the program has a strong commitment to the role of dance in general education.

Dance offers a well developed, broad and soundly based curriculum for graduate and undergraduate dance majors and non-major students. Curricular offerings are coherent and well designed within the unit. Dance course offerings for the general university student provide linkages with other disciplines. Within the last two years a specially designed dance survey course was put into the curriculum for the non-major student. Enrollments have increased each semester. Non-major students also may enroll in several dance history and theory courses, and approximately fifteen sections of

non-major dance technique in various forms are offered each term. Additionally, the Department Chair teaches a course through the Humanities Department.

The Dance Department has a cooperative arrangement with FAMU, which permits its students to enroll in dance classes at FSU. Florida State University dancers on occasion perform in FAMU concerts.

Because Dance is a limited-access program, most students enter as freshmen by audition. However, there is an effort to articulate with the community colleges. There is a cooperative arrangement with Tallahassee Community College that permits its students to enroll in dance classes at FSU. At least two community colleges have recently requested the services of the Department Chair as consultant.

The department intends to develop an emphasis at the graduate level in the History of Dance. The next five years likely will be spent planning for implementation. The department anticipates approval of State Certification for K-12. Curricular offerings in Dance are already in place.

Strengths

The Department of Dance is fully accredited by the National Association of Schools of Dance. The program was one of only six nationwide to be accredited when accreditation was first available and is the only accredited dance program in the state.

The major curricula are strong, exceeding standards for accreditation. The dance history area has been developed since the last program review. The students enjoy a rich environment in which they are able to work with

and perform in reconstructions or original works by visiting artists who are invited to campus. The service program is good, and the addition of the new survey course is a positive one. The number of credits required for the bachelor's degree is high. There is however, the need for additional course work in the area of dance injury prevention.

Each faculty member is vitally involved in the teaching program. Observation of several classes indicates that quality and expertise continues to be high. Faculty are very productive with most being consistently involved in reconstructing, creating, and producing dance works, which they share with the community. Observation of rehearsals verifies high choreographic and performance standards.

In addition to the usual department and university service, the faculty serve the community and the state through out-reach activities. The Dance Repertory Theatre tours in the community and the state presenting lecture/demonstrations, performances, and master classes to children and adults of all ages.

While individually and collectively the faculty are committed to EEO and Affirmative Action principles, efforts to locate permanent faculty of ethnic minority origin to date have proved unfruitful. Women, however, hold a large majority of positions in the department. In dance, typically, it is the male who is underrepresented.

The department has assembled a fine professional faculty capable of carrying out its stated mission and goals. All have excellent professional credentials and are extremely productive and caring. The collegial and supportive tone set by the Department Chair has created a work environment that encourages free exchange of ideas, risk taking, and creativity. The Department Chair is recognized nationally for her leadership roles in several professional organizations.

In the 1984 BOR review, it was recommended that an additional faculty line for a dance history specialist be obtained, and a person with specilization in dance history is now on a permanent line. Since the 1984 BOR review, several changes in faculty have created more stability with all regular faculty tenured or on tenure-track lines. Facilities have also improved.

The department's programs are designated as limited access, which means there is more demand at the graduate and undergraduate levels than program enrollment limits allow. Students must meet all university standards in addition to auditioning for admission. Standards are high but reasonable, and consistently applied.

Retention rates appear to be consistent with those of similar institutions with approximately 25 percent graduation rate for undergraduates. Retention of graduates is excellent with a high percentage completing requirements and graduating. Periodic assessment by a faculty committee gives realistic and consistent feedback as well as guidance to individual students.

The record of accomplishments of graduates speaks well for the program. Data indicate that about 80 percent are working in the field. Discussions

with currently enrolled students reinforced the consultant's observation that faculty are well respected, fair, professional, and caring. The students state that there are ample opportunities to perform, choreograph, and produce choreographic work.

Efforts are made to attract and retain minority students. Demographics generally are discouraging but are similar to those of comparable institutions. There seems to be a trend of decreasing enrollment of minorities at the undergraduate level but improvement at the graduate level. Demography of non-major students enrolled in Dance remains stable. Finding faculty of ethnic minority background who have strong professional credentials has become the highest priority of most leading institutions. The pool is extremely small in dance with national job searches yielding approximately 2-3 percent minority applicants. Finding minority students likewise is of very high priority and keeps institutions in keen competition. Those institutions who can provide monetary and mentor support for faculty and students will be successful in attracting the best qualified.

The program has a strong group of dancers at all levels. Students have formed a council with elected class representatives. A graduate minority fellowship attracted the MFA program's first minority student. Students receive guidance in regularly scheduled assessment meetings.

Library holdings are adequate to support degree programs at the bachelor's and master's levels. Over 300 volumes and several periodicals have been added since the previous review. Faculty are pleased with library support. The department enjoys access to the Allen Library, in the School of Music, and to the resources of the other art disciplines on campus.

The Media Center is an extremely valuable resource for the department. A preview room, free duplicating services for classroom use, assistance with taping of department concerts, and very cooperative, helpful personnel are appreciated by faculty and staff. Media resources, however, seem to be limited with no consistent acquisition policy for films and video.

Funding seems to be adequate for the existing level of programs. However, resources are minimal with lack of budget sufficient to cover telephones, to purchase instructional materials and supplies, to fund scholarships and touring activities of the repertory company, to refurbish the new theatre, and to renovate existing space for more efficient use. The newly-formed Friends of Dance group is an excellent resource for special needs in the department.

Adequate audiovisual equipment supports the instructional program. Lack of computer equipment makes administrative and production efforts less efficient.

Highly qualified administrative and professional staff support the mission of the Dance unit. Essential department needs for secretarial, technical theatre, musician, public relations services are met.

The department has in its possession a 350 piece costume collection from Denishawn, the First American Dance Company. When organized, this collection will be a valuable resource for dance scholars nationwide.

Committed, professional and resourceful staff members find ways to enhance the output of the department in spite of difficulties. Several strong campus support services and excellent support from the dean continue to assist the department in its mission.

A recommendation was made in 1984 to increase production funds, touring budget, and technical support staff. While no significant changes have been made in funding level, the technical support staff has increased by 1.5 FTE. A full-time costumer and a half-time assistant production coordinator have been added.

Current studio facilities are adequate for the program. Climate control has been satisfactorily addressed in most of the studios, which are equipped with mirrors, barres, pianos, sprung floors, and have adjacent changing areas. One of the studios is not climate controlled.

Faculty, staff, and students are extremely pleased with the newly renovated dance theatre facility. A properly equipped facility assigned exclusively to dance for concerts, informal showings, lecture demonstrations, technical rehearsals, choreography, seminars, technical theatre course work and student assignments, lighting design, experimentation, and a myriad of other uses, is critical to the artistic life of the program. It is a tribute to higher administrators that this has been accomplished since the last review.

The newly renovated theatre designed for dance has a Tarkett covered sprung, platform stage area, side masking, projection screen backdrop, two small dressing rooms, a control booth, raised comfortable theatre seating, and a storage area. Borrowed lighting equipment is repaired and maintained by the staff at Ruby Diamond Auditorium.

The department has a costume shop and a small sound recording studio area. Sound equipment in the new theatre is adequate at this time. A new mixer and new speakers were recently added.

The 1984 report stated that facilities were old, scattered in location, sometimes temporary or makeshift, barely adequate in square footage. The recommendation was to plan a facility for dance and provide an adequate theatre facility. The department now has access to a fine performance theatre and studios have been improved with full or partial climate control. There still is no provision for a conference room, small classroom, or additional office and administrative space.

The number of degrees conferred is consistent with number of students accepted into the program. Currently the program graduates from seven to ten at the undergraduate and two to three at the graduate level. There is an excellent record of placement and employment of graduates.

The department clearly fulfills its stated mission and is nationally recognized for a quality program. The department is to be commended for its sincere effort to address every issue raised in the 1984 report. Clear evidence of improvement is seen and quality continues to be high in the face of limited opportunities for significant increase of budgetary support.

Needs

Lack of ethnic diversity among faculty continues to be addressed. The program needs a faculty line to attract and hire a person of ethnic minority origin.

There is no scholarship support to attract and retain minorities and other talented students at the undergraduate level. Students expressed a need for more faculty assistance with advisement, especially in the freshman year.

The 1984 report cited lack of funds for student recruitment and scholarships, which continues to be a pressing need. However, the department has established a scholarship fund that has not reached a level sufficient for distribution. Also, a newly organized "Friends" group is a potential source for adding to department funds.

There is a need for additional funding especially for scholarships, the acquisition of films and video tapes. The administrative and production areas need computer equipment. There needs to be a clarification of services available to dancers through the Student Health Center and Intercollegiate Athletics regarding diagnosis, treatment, and rehabilitation of dance injuries. There is a serious lack of adequate parking on campus.

Not much good can be said about the office facilities assigned to dance, except that many areas have windows and natural light, and that personnel are extremely cheerful about their working conditions.

The Department Chair's office is small with no place to gather more than two or three people at a time. There is no common area for faculty and staff to meet informally, access mailboxes, have a cup of tea, or relax. There is no room that can be used for faculty meetings, conferences, seminars and small classes. Department business is carried on in the halls, in passing, between classes.

The administrative staff has insufficient space for equipment, files, and desktop work areas. Offices for some faculty are converted closets, which appear to be about 30 square feet. Some faculty are doubled and tripled in larger offices with no telephone service. The Director of the Dance Repertory Theatre has a very small office. Dance theatre files, materials, and props are spilling into the hall.

Students have a very small room with mailboxes. It is located in what appears to be part of a women's area. Men are not comfortable entering and there is only space for a few dancers at a time.

There are few storage areas. The area designed for archival materials is an attic area with no climate control. There is no central area for the department's film, video, tape, slide, record, books and other collections, research materials, and activities. Neither students nor faculty have proper access to research equipment and materials.

Insufficient lighting equipment creates tremendous hardship. Since there is a lighting pool on campus, the department has only assembled eight instruments of its own. These, as well as those available in the pool, are 15-25 years old. Dance must compete with other events for the outdated instruments in the pool. The dimmer control system on loan from the pool has 30 out of 36 dimmers working in a reliable way. The 30 functioning dimmers cannot be loaded to full capacity because the Montgomery Building only has 200 amp service.

The original gym floor and conduit along the wall are still exposed giving the space an unfinished look. The dressing rooms have insufficient light, and there is only one bathroom in close proximity to the stage and dressing rooms.

The costume shop is in danger of losing sizeable square footage to accommodate climate control equipment for the Johnston Building. The shop is not located in the Montgomery Building near the theatre and has no washer and dryer hook-up.

Recommendations

1. Curricular offerings should be developed and implemented in the area of dance injury prevention.
2. The Student Health Center should have the same level of diagnosis, treatment, therapeutic modalities, and rehabilitation for dancers as for intercollegiate athletes. (There is need for adequate support services on campus for injury evaluation, treatment and rehabilitation. Arrangements should be made for dancers to have access to a sports medicine physician and to use therapeutic modalities not available at the Student Health Center.)
3. Reduce the number of credits for the bachelor's degree. (Given university and department requirements and standards, this must not be done at the expense of program integrity. Other universities are struggling with the same problem. The problem of excess credit hours in the BFA degree is a national one and should be addressed soon at that level. The desire to keep a strong liberal studies component, the dramatic increase in knowledge and technology in the field coupled with the necessity of providing four to five years of intense professional training may be leading us to an "advanced BFA" or five year degree.)
4. As enrollment increases in the non-major survey class, future faculty hires may need to support this area or a faculty associate may need to be cultivated to pick up additional section(s).
5. With the new and permanent faculty members in place, it seems more appropriate that a new line be awarded to cover several program needs where only one faculty member currently has expertise. (An additional

line in support of the department's EEO and other goals would add strength, diversity and flexibility to the program.)

6. The department should be the recipient of a fair share of tuition waivers.
7. The department's development efforts should be enhanced and supplemented by those at the school and university level.
8. A credit or non-credit seminar for freshmen or some other systematic way of addressing their needs individually and as a group should be considered.
9. Increase funding for telephones, acquisition of computer equipment, purchase of films, video and other research materials, and organization of the Denishawn Collection.
10. A half-time technical theatre assistant, giving the department 2.0 FTE, is needed. (Two full lines are needed to operate the new theatre and support the Dance Repertory Company's touring schedule.)
11. A new facility for Dance should be included in the university's building plan.
12. A one-time allocation of $50,000 should be made now to equip the recently acquired theatre facility.
13. A university planning expert should meet as soon as possible with faculty to work out improvements in Montgomery Gym to address the most critical needs for faculty offices, a conference room, media and research center, costume shop and other renovations. If needs cannot be made by renovating existing space, additional space should be sought.

14. Provide decent offices, furniture, telephones, and reasonable work spaces without compromising funds for research activities. (Dancers, faced with limited funds, sometimes feel compelled to give up the amenities to protect program integrity. Dancers are remarkable for their resourcefulness, their ability to make do and to do without. They are so good at doing without that they sometimes lose sight of reasonable expectations for comfort, convenience, and efficiency. It is imperative that they be afforded the same respect and levels of support on campus as their colleagues in other disciplines.)

School of Music

Observations

Among the largest and most respected comprehensive music programs in the country is the School of Music at Florida State University. With a large variety of programs of excellence at the undergraduate, graduate, and doctoral levels, the School of Music enjoys national prestige. That this is true is understandable when one realizes that central administrative support is unusually high and the excellence of leadership in the school is not only supportive, but brings out the best of a dedicated and gifted faculty. There is an intelligent and talented student body as well.

Strengths

FSU has more than an enlightened administration, talented faculty, and gifted students. The margin of excellence is created through a broad curriculum that permits diversity and specialization. The Eminent Scholar

Program brings artists and scholars to the campus to work with faculty and students. The result is high-level performing groups whose professional quality is recognized nationally.

The Center for Music Research offers an opportunity for research by faculty and students that is unique and productive. The School's Center for Music of the Americas enhances the understanding of culture in the Caribbean and South America. Through exchange concerts, lectures, workshops, papers, and tours, the Center promotes multi-cultural understanding.

American and international composers are featured in the Festival of New Music in concerts and workshops. Participating in the festival are faculty, students, and guest artists. Cultural diversity can be appreciated through performing, hearing, and discussing multi-cultural contemporary music. Additional strengths are evident in the various outreach programs in existence. Included in this would be an active schedule of performances, on and off campus, interaction with area performing arts organizations, good articulation with community colleges in the state and an active relationship with the public schools in the area. Ad hoc exchanges with FAMU take place between students and faculty. The school is willing to develop formal exchanges between FSU and FAMU. Further, the administration is to be complimented for developing an intern program at Disney World. Music students are justly proud of their library with a large holding of books, scores, and recordings.

Needs

A large, dynamic school having many needs is not surprising. Seventy percent of its 300 graduate students are out-of-state, and more than fifty

percent of graduate students receive no stipend. Since competition for talented students is keen and if FSU is to continue to recruit the best talent available, the financial aid needs of students must be recognized.

Recommendations

1. Graduate scholarships and tuition waivers must be increased.
2. A few faculty positions need to be added in specialized areas.
3. Scheduled replacement and maintenance of instruments, especially seven- and nine-foot grand piano, should be developed.
4. Additional money for travel is required especially for tours.
5. Additional computers are needed for educational, creative, and administrative use by faculty and students.
6. The quality of the listening equipment needs to be improved.
7. The hours the music library is open needs to be examined.
8. Full implementation of the commercial music program should occur.

Conclusions

The School of Music is to be congratulated for a comprehensive and well organized self-study. The mission of the school, its goals and direction, are clear and well stated. It is obvious that the leadership and faculty of the school know what they are doing, what needs to be accomplished, and best of all, how to achieve it. FSU, and indeed the state, have a "jewel" in its School of Music.

School of Theatre

Observations

Florida State University's School of Theatre is a comprehensive school that offers six degrees at the baccalaureate, master's, and doctoral levels. With programs in four areas of the state, the school has to be well organized and efficient, and it is. This is due to the leadership and effective organization of the school. The university can be proud of the prestigious accomplishments of the school.

Strengths

There are many reasons for the success and recognition that the school enjoys. First and foremost is the leadership, and the quality and dedication of the faculty, all of whom have had significant professional experience. These characteristics attract talented and energetic students. Central administration also is supportive of the diverse programs. Of course, the results of these efforts are evident - to the credit of all.

With two Eminent Scholar Chairs, the school is able to bring distinguished theatre artists to the campus for an enrichment few schools can match. This program, along with the opportunities select students can have in Sarasota, Panama City, and Jupiter, provides an enviable margin of excellence.

The school is developing a liaison with England's National Theatre and the Royal Shakespeare Company, and, in addition, plans are under way for a Russian playwright to direct his play on campus.

Needs

As with any good school, there are needs that are always evident. First and foremost is the need for a significant increase in scholarships and tuition waivers, especially at the graduate level. Almost of equal importance, the university needs to recognize that theatre productions are labs and should be supported from the university budget. The Main Stage playbill should be free of the tyranny of the box office - its only support. Student fees should not be expected to pay production costs of the educational labs of the studio theatre and the lab theatre. A plan should be developed to phase in general revenue support for all theatre productions.

While the self-study was comprehensive and provided a good description of programs, the mission statement needs to be refined to clearly reflect what the school is doing in its diverse operations.

With a large number of students competing for roles on stage, the school should consider ways to give more students an opportunity to be on stage. This is a frequent student complaint. Theatre students need more opportunity to use the personal computer as a tool in education as well as for research and management purposes. Students and faculty point out the problem of voice projection on the Main Stage. This is obviously a renovation need, but appropriate stage acoustics are important for developing actors.

Some, but not all, of the concerns expressed by the BOR review five years ago have been met. Since the last BOR review, there have been staff additions at the Asolo Theatre, the production budget has increased through box office income, a modest improvement of some budget lines has been made, and a renovated experimental theatre is now available.

Recommendations

1. With programs in four areas of the state, the School of Theatre should establish priorities for funding necessary to assure quality in the various program locations.
2. The school should develop a strategy for securing additional funds for assistantships and tuition waivers. (While most of the funds should come from the university, alternative sources should be developed.)
3. A study to correct the problem of projection (acoustics) on the main stage should be developed.
4. The mission statement needs to be refined.
5. Phase in support for all theatre productions.
6. Find ways to get more students on stage.
7. Increase use of computers.

The university is to be congratulated for supporting the vision of its theatre leaders. The School of Theatre is one of the jewels in the university's academic programs of excellence.

Institutional Recommendations

1. Even though the mission statements of the arts programs are uniformly good, continuous refinements should be made to accurately reflect present practices.
2. The entire School of Visual Arts and Dance needs space, additional graduate assistant funding, equipment, and faculty. All of these needs are presented eloquently enough in the self-study with proper support-

ing evidence. They are real needs that should be met without delay to ensure the continued excellence of the program.

3. The university should support the labs of the performing arts as justifiable educational labs. (This includes theatre productions, music organizations, and gallery.)
4. If the university is to compete for talented students, scholarships and tuition waivers must be increased.
5. Special space needs in Dance, which are most acute, and in visual arts and theatre need to be resolved.
6. Even though computers are available, student need for more technology increases annually.
7. Specialized equipment maintenance and replacement should occur on a planned schedule.
8. Art education students need more contact with studio and art history classes and students.
9. The Studio Art Department needs a permanent chair who is experienced, competent and effective as a leader.

Conclusion

Without question, Florida State University has the largest, best funded, most comprehensive and most prestigious arts programs in the state, region, and among the best overall in the nation. The university is to be congratulated for significant improvement in the arts since the last BOR review. New positions have been added, new facilities and renovations have occurred, operational budgets have increased, and the Eminent Scholar Programs are operational. But if the arts are to continue to develop,

priority support must continue. The faculty deserve it, the students demand it, and the state expects FSU to retain its leadership in the arts.

University of North Florida

Introduction

The University of North Florida is a regional, public institution with its primary function to provide a range of quality undergraduate and graduate programs for northeast Florida. In a beautiful campus setting, the university has a Department of Music offering a BA, and a Department of Communications and Visual Arts offering both a BA and a BFA housed administratively in the College of Arts and Sciences. There is no theatre program - it was dropped following the last BOR program review of the arts. There is no program in dance.

Interest in the arts was expressed by the Acting President, Provost, and Dean of the College of Arts and Sciences. The Dean is developing a Center for the Humanities that promises to add significant visibility to the arts.

Since the university's mission statement includes theatre, which no longer exists, a thorough revision seems warranted. The university is encouraged to include the arts in a way that reflects the value of the arts to the university and its region. Credit should be given to the university for restructuring the visual arts in a worthwhile administrative department and for authorizing an art history position.

An impressive, large and diverse community group met with the evaluators. Without exception these individuals were loyal and proud supporters of the arts and the university. The group expressed a desire for the return of the theatre program.

Visual Arts

Observations

The Department of Fine Arts has recently been reorganized into two departments: the Music Department and the Department of Communications and Visual Arts. This new alignment brings two faculties with mutual interests under the leadership of one chairperson. There are a number of areas in which these faculties could cooperate in their course offerings, thereby enhancing the educational quality of each program.

The Visual Arts program at the University of North Florida offers BA degrees with a concentration in painting, drawing, ceramics, graphic design, or photography, and BFA degrees with a concentration in painting, drawing, and graphic design. All of the degrees are justified on the basis of the strength of the faculty in the programs offered.

The self-evaluation report prepared by the Visual Arts faculty is realistic and comprehensive. The mission statement, however, should place greater emphasis on philosophical and artistic goals.

Strengths

The Visual Arts program at UNF has maintained a good balance between the studio arts and graphic design from its inception in 1972 and does not suffer from an imbalance in either direction. Because of insightful planning in the past, the program is well positioned for the present and the future.

The combining of the Communications Department with the Visual Arts Department offers substantial educational challenges. It also presents the

opportunity to help shape the future of communications and graphic design education as well as in the communications industry.

The Visual Arts faculty is energetic and dedicated, and they have developed a good working relationship with students. Documentation presented by the department demonstrated that this faculty is involved in a wide range of local artistic activities, and they are well represented in state and national exhibitions and organizations.

Documentation also supports the success of the department's graduates continuing on to seek higher degrees. The studio artists are well represented in area-wide and state exhibitions. Graduates have also gone on to assume positions in education and in industry.

Both the Dean and the Department Chairperson are enthusiastic supporters of the Visual Arts program. Their leadership should help during the period of transition in which the two departments are combined. They are supportive of the faculty and have a good working relationship with them.

The University Gallery has an ongoing series of exhibitions and is well managed. The gallery provides cultural support to the university community and to the Jacksonville area. The new computer graphics facilities should serve the Communications and Visual Arts programs well.

Needs

As has been stated in several previous reports, the drawing and painting studios are not adequate. The ceramics facilities are not adequate. The visual arts programs remain educationally viable through the ingenuity of the faculty. Other program facilities remain scattered throughout the

campus, which works against students participating in normal collegiate relationships that are needed for artistic maturation.

The student work that was shown was well executed and had good artistic presence, but was neither well informed nor intellectually challenging.

The catalog course descriptions are redundant and vague. There is an over-abundance of technique and skill-oriented courses, but there are not enough courses that have an intellectual or scholarly focus.

Recommendations

1. The Visual Arts program should be provided with an adequate working environment. (The proposed Humanities Center or a new arts building would provide the needed space. Interim steps should be taken to alleviate the facility problems in the Visual Arts.)
2. An exhibition space where program-oriented work can be shown is badly needed. (An art student lounge where ideas and art work can be shared might fill this need.)
3. Replace and update the photo labs.
4. The class size of photo courses should be limited to the number of work stations in the darkroom.
5. Faculty enhancement should be considered. (At present there are too few faculty members trying to cover too many areas.)
6. Program funding should be at least doubled.
7. The search committee for an art historian should consider present, as well as, future needs of the program.

8. The addition of a second level computer course should be considered. (An adjunct computer "Whiz Kid" could be hired for more advanced offerings. The fine arts students should be encouraged to think of the computer as another medium for artistic expression. A course with a fine arts focus should be considered.)

Music Department

Observations

Since the BOR review five years ago, music has become a separate department, and an Eminent Scholar Chair in Jazz was added. Because of these changes, enrollments have increased, and the curriculum has been revised.

Strengths

With a dedicated, talented faculty, some of whom enjoy national reputation, the department is poised to make significant strides in the near future.

Needs

(Music education is offered through the College of Education and, according to students and faculty, some curricular and advisement problems exist. The present arrangement is workable, however.)

Recommendations

1. The department should thoroughly revise its mission statement to reflect more realistically its mission and goals. (Procedures should not be confused with objectives and goals.)
2. The curriculum should be reviewed to insure a strong fundamental core for the jazz student as well as the music student, or classical studies music major, as given in the self-study. (But more care must be given to a balance of resources in the department so that a "feast or famine" condition does not exist.)
3. Facilities need renovation for sound control.
4. Equipment, especially pianos, is needed.
5. Operating budgets for maintenance of equipment should be increased substantially.
6. The Music Department should offer its own music major. (Curriculum revision should follow NASM standards, and a NASM evaluation consultant should be used to assist the department in seeking accreditation.)
7. Before any request for graduate programs is made, adequate human, budget and facility resources should be in place for the existing programs.
8. The university should offer the bachelor of music degree, since the curriculum is already in place.

Institutional Recommendations

1. The university's mission statement should be revised to better reflect the significance of the arts.

2. Each department also needs to revise its own mission statement.
3. For the sake of the aesthetic development of students, the theatre program should be restored.
4. Specialized facilities are needed as outlined in the self-study.
5. An even more critical need is for equipment, especially computers.
6. A plan for routine maintenance of equipment should be developed.
7. To compete for talented students, scholarships should be increased significantly.
8. Operational budgets need to be increased.
9. With community support, the university should expand programs in graphic design to fit societal needs.
10. At an appropriate time, accreditation by NASAD and NASM should be undertaken, initially through a consultant.

Conclusion

A growing area such as Jacksonville offers opportunities and challenges for a developing young university. UNF appears to be responding to these conditions. Significant changes have occurred since the last BOR review. Located in a growing area, UNF is in an excellent position for planned quality growth.

The proposed addition of an art historian with a Ph.D. will significantly enhance the quality of the visual art majors and the aesthetic education of the general student taking art history classes. However, much remains to be done in the development of arts programs, especially in graphic design. The community group pledged its support of the university

for the performing and visual arts and emphasized the need for skilled individuals in graphic design.

With a dedicated faculty, talented students, a loyal community group, and a high priority for the arts, the University of North Florida can have prestigious arts programs for the university and region. The faculty, students, and community deserve no less.

Florida International University

Introduction

Florida International University is a comprehensive, urban and multi-campus institution offering a broad array of undergraduate and graduate programs in the state's largest population center. With a liberal arts core, FIU's master plan anticipates growth in the visual and performing arts, including the creation of the New World School for the Arts. All of the departments are administered through the College of Arts and Sciences.

While the university is to be commended for including the arts for further growth in its mission statement, continual refinement to more accurately reflect the recognition and value the arts can have on a university education must be given. Modest increases in operational budgets of the arts have been helpful, but are insufficient for the growth and needs each department faces. The university is to be commended for giving a high priority to the construction of a much needed arts center, but should strive to restore the original amount requested.

Visual Arts Department

Observations

The mission of the Visual Arts Department at Florida International University is articulated with clarity and strength, especially for the student goals which should have been listed first. The structure of its faculty and curricula are appropriate to its currently authorized BFA degree

program. However, it is suggested that the programs of the Visual Arts Department and of the College of Arts and Sciences could be enhanced by the development of a Bachelor of Arts degree with a major in Art History.

An acceptable level of instruction and accomplishment is present in each of the majors offered despite space and facility needs (in some instances these are critical). This is the case because of the dedicated efforts of a committed and professionally active and capable faculty who work caringly with a group of talented and motivated students. Photography, drawing and painting, sculpture, ceramics, and printmaking are perceived to be the strongest visual arts disciplines at the present time. However, all of the studio programs seem adequate to prepare an ambitious and diligent student for graduate studies in other institutions of quality in the United States and abroad.

In summary, the Visual Arts at FIU are young and basically healthy and strong. Given additional support from the university, the System, and the community, the future is bright for developing a range of nationally and internationally competitive undergraduate and graduate programs within the next five to ten years. The operational foundation structure is in place, and it is believed that the need is great in south Florida for a state-supported program of high aspirations and quality.

Strengths

The choice of the Visual Arts Department not to offer studies in such disciplines as graphic design, interior design, illustration, surface pattern design and other industry related studies (often referred to as commerical arts) is a deliberate one. One could propose that the diversity

of offerings could enrich the educational experiences of all of the students and service specific needs in other colleges and departments within the university. Although it is recommended that, for the present, programs be restricted to the current major disciplines, the adding of majors in certain of the applied arts may merit consideration at some future point in time.

Because of the high quality and diversity of work by students, and because of the record of professional productivity (including participation in exhibitions and related events by members of the faculty), and because of the dynamic development of the department during the past years, it is recommended that the idea for an MFA degree program be explored by Florida International University.

The young, but very excellent Art Museum at FIU is another asset that demonstrates the emerging strength of the arts program. Not only is the space well placed for accessibility, but it is visually and physically well designed for exhibition installation and viewing. The publications that accompany the museum exhibitions are of national or even international quality.

The department's curriculum is flexible and basically sound. It allows students latitudes in course sequences that nurture their interests and motivate them to diligent work without losing progressive structure in the development of skill and discipline. This is the case at both lower and upper division levels. This same flexibility also encourages the development of creativity and independence. In the future, more extensive and specialized offerings in the history of art should be considered at the undergraduate level, and should a graduate program in studio disciplines

materialize, graduate courses sufficient to support the MFA will, of course, be needed.

Needs

As the Visual Arts Department looks ahead, with its anticipated growth, it will need to enlarge the number and increase the range of its faculty. As additions are planned, great care should be exercised to reduce the percentage of faculty members who are tenured. Failure to do so may prevent the flexibility necessary to shape the faculty in ways that are essential to meet changing needs of an evolving student constituency in changing times.

Recommendations

1. Visual arts slides should be housed in and administered within the Visual Arts Department. (The storing and filing in the library setting are complex, and accessibility to the principal users is difficult. It is essential that visual arts faculty, and especially those specializing in art history, have easy and standard access to these materials.)
2. Lighting and lighting controls in studios and in art history classrooms should be reviewed (with modest and inexpensive improvements in mind).
3. In the interest of health and safety, improved ventilation in some studios is needed.
4. Facilities for color photography should be provided at the south campus, and those at the north campus should be upgraded.
5. Significant enhancements in equipment and supply budgets in every program area are needed.

6. More working space for studio functions such as printmaking, photography and painting is needed.
7. In the immediate future, additional faculty resources will be needed. (They are required to meet denands resulting from the expanding population of the university and by the anticipated growth in majors in the Visual Arts Department. Careful short-term planning is needed to meet these needs if quality is to be maintained.)
8. The faculty and the department should commit five percent of their time to develop better public relations in the Miami area. (As difficult as this is, the rewards of support for faculty, students and programs fully justify it.)
9. The size and complexity of the university and the college may justify the establishment of a new position to focus on the development of the arts. (An associate deanship for this purpose is one possibility. An increased commitment to the arts by the university, with the proposed associate dean to direct and coordinate efforts to seek assistance and support from the corporate and various social and ethnic constituencies would, undoubtedly produce positive results in funding.)

Dance Program

Observations

Florida International University offers service courses in dance to the general student body, and a dance minor program which was begun this academic year. The Dance Area is part of a combined Department in Theatre and Dance, and employs one full-time instructor and one full-time visiting

lecturer. The quality of teaching is high, although only beginning levels of dance are taught. Several courses listed in the catalog are not, in fact, offered for lack of faculty to teach them.

Although there is a professional atmosphere of mutual regard and support in the programs in theatre and dance, one cannot avoid noticing that dance is not treated as an equal in this arrangement. For example, there are great disparities in pay scale, operating budget, access to performing facilities, and support for general needs.

Dance is the least well-funded program and is dependent on the good will of the Chairperson of Theatre and Dance. The present Chair is attuned to the needs of the dance program.

The following developments have taken place since the last review: (1) in September, 1985 the Theatre Department became the Department of Theatre and Dance; (2) in 1986, a professor who had taught and directed the dance courses and the dance club since 1979 was appointed as a full-time dance faculty member with a ranking of Assistant Professor; (3) in 1987, the dance studio was expanded and equipped with a raised dance floor and sound equipment; (4) in 1988, an adjunct position was upgraded to a full-time visiting professor of dance; and (5) in 1988, a dance minor program was inaugurated.

At present approximately one hundred students take dance courses each semester, and fourteen students have committed themselves to the dance minor program.

Currently there is not a university, private or public, in Miami that offers an undergraduate major in dance. The closest program is located in Tampa. The need for such a program in the Miami area seems obvious. As

soon as the dance minor program has been strengthened, it would be appropriate for FIU to consider the feasibility of offering an undergraduate major in Dance.

Strengths

The quality of teaching is excellent; there is a good balance between the approaches and styles of the two teachers, one being more technical and "conservatory-oriented," the other having a more "creative/contemporary" approach. The Director of the Dance Program has been able to raise grants from the State Arts Council to feature guest artists on the student/faculty dance concerts affording students the opportunity to observe professionals at work.

Students have the unusual opportunity to perform in works by guest professional artists from the Miami area. They are not limited to performing works choreographed only by their teachers and themselves. In addition to the annual student dance concert, the Department of Theatre and Dance has helped to present a Dance Festival featuring Miami dance companies and, on occasion, small groups from out-of-state. There appears to be a warm and supportive working relationship between the theatre and dance faculties and staff, particularly in regard to lights and costumes for the yearly dance production.

Needs

The self-study shows a great discrepancy between salaries paid to dance and theatre faculty of the same rank.

Only recorded music is used in dance classes. A live musician would be much better to support the natural flow of a class and to develop the musicality of student dancers; in addition, the instructor's time is wasted in the mechanics of fumbling with equipment, records and cassettes.

Only rudimentary courses are offered. Higher-level courses in ballet and modern are listed in the catalog, but not actually taught because of too few faculty. The dance program lacks basic teaching equipment, such as a VCR and camera, a piano, and percussion instruments. At present the Dance Program cannot produce more than one student dance concert a year, because the theater is overutilized.

At present the curriculum does not attract students who have already had dance training; neither does it offer enough challenge to students who want to continue their development. Incoming students from Miami/Dade Community College who have already taken Level I and II in ballet, modern, and jazz do not find enough scope in the course offerings for further growth.

Recommendations

1. The visiting lecturer should be upgraded to a full-time permanent position.
2. Additional adjunct faculty should be engaged to teach three-contact-hours-per-week classes at the North Campus. (Consequently, more courses for dance minors listed in the 1988-89 catalog can actually be taught on a regular basis.)
3. Musicians should be employed to accompany all dance classes and to teach music for dance.

4. Provisions should be made for paid faculty leaves for study, artistic development, and rejuvenation.
5. The minor program should be strengthened by requiring dance history and composition. (The twenty-credit dance minor should be augmented to twenty-three or twenty-six credits; some courses would benefit from a double period arrangement.)
6. Dance service requirements should be strengthened: an additional session, readings, and writing reviews of dance concerts attended should be added.
7. Introduction to Dance should be a core course. (This would conform to the other art disciplines taught at FIU. The introduction to Dance and Dance History are best taught by a scholar of Dance History and Criticism.)
8. Level III and IV courses should be added.
9. Greater independence and autonomy should be built into the organizational structure of the program.
10. The dance studio should be equipped to serve as an informal performance space: this entails installation of a basic lighting system, dimmer board, black drapings, portable wings, and some sort of audience seating arrangement.
11. Plans should be made for a second dance studio and departmental office.

Music Department

Observations

Within the constraints of the minimal number of full-time faculty and the constraints of inadequate physical facilities, the Music Department functions effectively and appropriately as a department within the role and scope of the College of Arts and Sciences.

The department chairperson, the full-time faculty and the part-time faculty function well, cooperatively, and consistently with the department's mission statement.

In cooperation with the College of Education, the Music Department is meeting the need of the state, particularly Dade and Broward Counties, in educating and supplying music educators for service in elementary, middle and secondary schools. Consistent with the institution's role and scope, the Music Department serves the geographic regional constituency of students from diverse cultural and ethnic backgrounds.

The recent addition of two full-time faculty members and consistent annual increases in music major student enrollment are indications of growth and development. Since 1984, the faculty has been augmented and improved. There is a larger student enrollment and the quality of students has improved. Library holdings have been augmented and improved. A competent music administrative leadership continues. There is a good relationship between students and faculty.

Appropriate to the institutional mission statement ("dedicated to going beyond traditional excellence"), the music major curriculum is unique in its comprehensive approach and requirements for a baccalaureate degree.

Information available in the most recent National Association of Schools of Music Heads Report indicates that the costs of the FIU Music Department are approximately average (50th percentile) as compared to other public institutions with student enrollment of fewer than 100 music majors.

Physical facilities have minimally improved but are still greatly inadequate. Increased student enrollment further exacerbates the issue of adequate, sufficient facilities and space. The need for appropriate rehearsal and performance space remains unmet.

The recent appointment of a new President and Provost indicates the institution is in a period of transition. Generally, the Music Department faculty perceives the new administration to be more sensitive to the department's needs and is more optimistic toward future institutional direction and support. The Music Department is examining its goals with an inquisitive attitude toward the newly established New World School of the Arts.

The chairperson and faculty have been creative and successful in restructuring the curriculum to limit and improve the music track offerings.

Promotion and tenure procedures function as established by the institution, college and department. As compared with other public institutions with fewer than 100 music majors, faculty salaries appear to be approximately average.

Strengths

All music majors take the same core of lower division, undergraduate music courses. At the undergraduate upper division level, students may select music courses according to their individual area of interest although only one degree is awarded: the Bachelor of Music Degree.

Students enrolled as music education majors meet the same music competency requirements as all music majors. The institution reports that 30 percent of all public school music educators in that region hold a degree from FIU.

Music recordings, musical scores, shelf resources and reference materials are current and support the Music Department's curriculum and programs. The holdings also serve well those university students choosing to enroll in music courses as general education electives.

The music faculty members are competent and qualified. Eight of the nine full-time faculty members hold doctoral degrees. The faculty are dedicated and committed to excellence in their respective responsibilities in teaching, conducting and performance. Constant efforts are put forth to keep "traditional" courses and curriculum timely and current. Advances are being made in developing a laboratory with electronic equipment to provide experiences in electronic and experiential music. This is supported by a recently organized New Music Ensemble.

Needs

Physical facilities to meet the needs of music instruction are grossly inadequate. Immediate needs require appropriate instructional classrooms and teaching studios with adequate acoustical treatment, large ensemble

rehearsal room(s), additional (ventilated) practice rooms, secure storage space, and a concert/recital performance facility.

The current segregation of the Music Department (Arts and Sciences) and Music Education (College of Education) does not allow for the most effective instructional advantages. Shifting the Music Education program to the Music Department administration would provide enhancements to the program through faculty teaching assignments, curriculum improvements, course content, advisement and cohesiveness to the overall program.

The baccalaureate degree in music requires an inordinate number of credit hours for graduation.

Insufficient student scholarship resources place the Music Department at a disadvantage in competing with other institutions for talented students.

Apart from the university-printed materials, the Music Department produces very little promotional and publicity information. The department should be appropriately marketed. The absence of a structured, strategic student recruitment plan is unfortunate. The faculty need to develop recruitment strategies.

While the current student/faculty ratio is good, the number of part-time faculty, as compared to the number of full-time faculty, may not create the most advantageous benefits for the department in terms of faculty commitment, institutional loyalty, departmental development, and student recruitment.

Ensemble conductors and faculty members appear not to take optimum advantage of off-campus professional exposure experiences that would enhance the professional and public image of FIU.

Recommendations

1. The Music Department should initiate a study to examine the procedures and guidelines for membership with the National Association of Schools of Music.
2. The Music Department should explore the advantages and needs for limited graduate (Master of Music) programs after faculty, budget and facilities are adequate for the present program.
3. The faculty should reconsider the mission statement to better reflect the objectives and goals and develop strategic plans to accomplish the mission. A time schedule to assess stages of achievement should be established.
4. A strategy for disseminating information about the program locally and regionally should be developed.

Department of Theatre

Observations

The mission statement of the Department of Theatre as presented in the materials given to the review team is in need of revision. In view of opportunities open to the department in the next two to five years, great care should be taken in revising the mission statement; perhaps someone skilled in writing such statements should assist the faculty. The members of the department should conduct an internal study of its mission, goals and objectives to determine its future direction.

The Department of Theatre and Dance is composed of related but disparate units of Theatre, Dance, Interpretation and Speech. Although there

seems to be little difficulty operating under this organization, there has been some discussion in the past of organizing the arts at FIU into one strong unit, such as a School of the Arts. Such a School might or might not continue as an integral part of the College of Arts and Sciences. The idea should not be dropped as the department looks to the next five years.

With the general knowledge that the current Chairperson of the department wishes to step down at the end of this year, there is an opportunity to respond with some daring to an immediate need for new, strong, aggressive, and visionary leadership for the department. The administration must examine this next appointment carefully in view of the demands of the leadership for the next two to five years. An outside appointment, of course, will be dependent upon resources. It could be a wise investment in the future.

Strengths

The faculty members of the Department of Theatre and Dance are well trained, highly motivated, excellent as teachers and, for the most part, overworked. One cannot help but be impressed by their dedication to teaching and students. The faculty should re-examine their commitments to full productions of plays and relate that to the staff available to accomplish such a program. The faculty members must be able to do what they say they can do without unreasonable demands on the time and energy of any one faculty member. The department should develop a clear understanding of the priorities associated with teaching and research in the academic program and the priorities of participation in a production program along with the rewards attached to each. The College of the Arts and the university should

give some attention and find funds to support faculty development, renewal and retention; this should be a top priority for the next several years.

Although the present program leading to a Bachelor of Fine Arts degree is a good program, it is, in fact, a good Bachelor of Arts degree program (with BFA emphasis only in acting) appropriately placed in the College of Arts and Sciences. However, the current BFA program could grow into a competitive BFA program with the infusion of appropriate faculty and staff, and the improvement and expansion of theatre facilities on campus. The faculty should plan to support this growth but with the added continuation of a high level quality Bachelor of Arts degree program in theatre to serve the many students who may not want the in-depth training offered by a BFA program. With these programs in place, the Department of Theatre and Dance at FIU could become a magnet for students from the region and provide a needed service in general education. In addition, the faculty and administrators should begin to develop innovative approaches in programming that focus on local (university), community (Miami and environs), and regional (south Florida) interests. As for an interest in the development of a Master of Fine Arts degree program, it is recommended that an MFA degree program be delayed and that attention be given to "fine tuning" the existing program. Additionaly, the Department of Theatre and Dance should consider finding funds to support a symposium or colloquium series to attract persons with other viewpoints to the campus to interact with faculty and students.

The students now in the program of the Department of Theatre and Dance are pleased with the instruction received and look forward to some improved conditions. Recruitment and retention activities are necessary to the

well-being of the department and its faculty and students. Hand-in-hand with these activities is the need for the department to phase in an audition system for its BFA program. Such a system might include an entrance audition to ensure a quality level of achievement to enter the program, and as a balance for the exit audition (senior project) that is useful in placing students in proper graduate programs, workshops, and internships.

The history of theatrical productions by the Department of Theatre and Dance at FIU is impressive given the nature of production facilities. Although somewhat primitive when compared with installations at other state universities, the current theatre spaces do serve the educational purposes of the programs of the department--not as well as may be desired by some faculty members, but somewhere near adequate.

Needs

There is need for much better performance spaces for public performances, a need that may be responded to in the plans for a $6.8 million arts/performance center. Highly creative and innovative thinking on the nature of the arts/performance center is an absolute necessity. Traditional thinking about performance spaces may be defeating in that the $6.8 million will not fund a complete theatre plant or a perfect music performance space with attendant rehearsal spaces or needed gallery and studio space for the visual arts. Priority should be given to designing a "performance space" that the theatre can (1) move into and out of for its productions, (2) music can use for its concerts, and (3) the colleges and the university can use for special functions.

Planning for the future of the Department of Theatre and Dance must include an aggressive campaign for securing funds through university and state allocation and reallocation, as well as through the development of outside funding sources. Therefore, attention must be paid to creating and developing other sources of funding. The college and university should attempt to find ways to support the programs of the Department of Theatre and Dance so that the department is not dependent upon the availability of the student government allocation. The department should pursue the possibilities of developing a formal internship arrangement with the Coconut Grove Playhouse (and other professional outlets in the region) as a part of a strengthened BFA program. The faculty should explore the feasibility of revising the current BFA program into a strong BA program to be offered along with the strengthened BFA program. This could develop a greater pool of majors in both programs to support the production program needs. Ways of adding further quality instruction in "Directing" to its curriculum, through added faculty positions, adjunct positions or other means, should be considered. The department should begin now to develop its college junior/senior cooperative arrangements with the New World School of Arts on its own terms. Interpretive theatre in its formal curriculum offerings or as an area of interest for theatre majors should be explored. The department should investigate ways in which technical theatre courses [laboratories] can be made a more integral part of theatre training and require the involvement of more students to relieve the present heavy workloads on certain faculty members.

Recommendations

1. Revise the mission statements of The Department of Theatre and Dance, the College of Arts and Sciences, and the university to reflect developments possible in the next two to five years.
2. The department, the College of Arts and Sciences, and the university should explore their leadership needs for the next few years and make the appointment for the next chairperson accordingly.
3. Review the department's commitment to the academic programs and the production program with a view to developing a reasonable balance so that what is done in each is done at the highest level of quality.
4. Immediately begin the planning of a formal recruitment program aimed at target populations of students to enhance theatre experiences for its majors and general students.
5. Develop an audition system for the admission of students to the BFA program. The auditions should apply to all students, including the junior/senior students from the New World School of the Arts.
6. Explore the possibilities of developing the BFA program into a strong program with a plan of phased-in courses and personnel over the next two to five years.
7. The faculty should not consider the establishment of a Master of Fine Arts degree within the next five years.
8. Examine the practices of advising and, especially, guidance for students. (The department should review the student handbook to remove vague sections and include greater detail for the Senior Project.)

NEW WORLD SCHOOL OF THE ARTS

Although the consultants were not asked to review the New World School of the Arts (NWSA), FIU had scheduled a visit with the administrators of the school on their campus. This meeting with NWSA administrators was helpful in understanding the goals of the school.

The board membership of the NWSA includes the FIU president's wife, the provost, a dean, and a vice president along with administrators from the MDCC and the public schools. The administration reports some faculty were involved in the initial steering committee and selection of the deans, but their recommendations seem to have been ignored or set aside. The FIU faculty report they have not been consulted in any aspect of the organization, structure or program of the school, that is, until the curriculum for the upper level courses was to be approved by the FIU curriculum committees. More than one faculty member stated that the proposed courses will never get through the curriculum committee of the college.

Although the confusion that exists in the minds of the FIU faculty regarding the New World School of the Arts is real, they must focus on what is best for the arts at FIU, and achieve its mission and goals on its own terms. The NWSA should not be considered as fearful competition, but as another institution that could have a positive relationship to the programs of FIU.

The consultants found that FIU faculty have had little or no voice in the creation of the New World School and that communication with the faculty on this matter has been conspicuously absent. While the central administration talked about the situation, no undue alarm about the relationship was

raised, even though the self-study of each department reported concerns and even paranoia about this situation. The faculty expressed their concerns verbally in their meetings with the consultants as well.

From the visits to the NWSA, it became clear to the consultants that the NWSA intends to be a conservatory of the arts, something quite different from the arts programs in the universities. It also became clear that the school wanted its own independence as a Governor's School of the Arts with its own direct allocation and right to award certificates and degrees. The school has problems of budget, facilities, college age enrollment, equipment, and all the other campus agencies of counseling, financial aid, etc., but it appeared to the visiting consultants that the school had done amazingly well in these matters already. It also seemed clear that the New World School administration know what they want and have a strategy for getting it.

The New World School of the Arts and its relationship to the SUS is an issue that must be faced. Before granting independence and separate funding, the Postsecondary Education Planning Commission (PEPC) or the Board of Regents should study the following: a) Is a conservatory of the arts needed in Florida? While opinion will vary, it seems it could be justified and that it would have little effect on the universities of the state. b) If the answer is yes, Florida needs a conservatory school of the arts, then it must be determined, "if the state can afford a public conservatory without affecting the arts in the existing universities, especially FIU."

In any event, the present arrangement will not continue to work, either for the conservatory or for FIU (or MDCC or the public schools, either). It would be tragic if an independent conservatory is created at the expense of FIU.

Institutional Recommendations

There are many challenges which the university must face before the arts can obtain the eminence they deserve.

1. First and foremost is the need for specialized facilities. (The proposed building will not solve the present needs. Creative and innovative planning will be necessary to build the planned $6.8 million arts center--however, this amount of funds is not nearly adequate. With limited funds, priority should be given to designing a performance space into which theatre productions, music and dance concerts can move in and out. Current facilities should be renovated. The university should explore various ways to double or triple construction funds.)
2. Although the confusion that exists in the minds of the faculty regarding the New World School of the Arts is real, the faculty must focus on what is best for the arts at FIU, and achieve its mission and goals on its own terms. (The New World School should not be considered as fearful competition but as another institution which could have a positive relationship to the programs at FIU.)
3. Revision and refinement of the objectives and goals to better reflect what is happening should be undertaken by the university, the college, and the departments. This should be a continuing process.
4. Strategic planning based on a revised and refined mission statement should be undertaken by FIU's faculty, staff, students, and administrators.
5. The laboratories of the arts should be adequately funded by the university as academic labs. (Theatre productions, music and dance concerts should not have to depend on student government funds.)

6. The departments should develop plans for securing outside funds to achieve a margin of excellence.
7. Develop the FIU image. (It seems that what goes on at FIU is one of the state's best kept secrets. The university, the college, and the departments should find ways in which the image of FIU can emerge, perhaps in the manner of the Art Gallery publications. Through careful budgeting the departments must find ways to develop appropriate public relations materials to inform targeted groups about the existence and activities of the arts at FIU.)
8. Consider new organizational possibilities. For example, one of the ways of enhancing the image of the arts at FIU is through a reorganization as a School of the Arts. Such a School of the Arts might or might not continue as an integral part of the College of Arts and Sciences.
9. Since there is no undergraduate dance program in a public university south of Tampa, FIU should expand dance to a full major with appropriate facilities, faculty and budget support.

Conculsion

Florida International University has achieved much in its brief existence. Within the arts there are many talented, dedicated and productive faculty. Its location in a metropolitan area with rich arts resources is an advantage. One exceptional program of recognized quality is the Art Gallery exhibitions and publications. Despite limitations of budget and space, the gallery has achieved remarkable success.

A tremendous and exciting potential exists for FIU as it develops solutions to the challenges facing the arts. The primary focus should be on

what the university and the arts units wish to do in the next five years and do everything possible to achieve those goals on their own terms. This exciting future is deserved by the faculty, demanded by the students, and undoubtedly desired by the community.

Florida Atlanta University

Introduction

Florida Atlantic University is a comprehensive multi-campus university offering sixty-four programs at the baccalaureate level, fifty-four at the master's level, and twelve at the doctoral level. The Departments of Art, Music, and Theatre, each with a Chair, are administratively housed in the College of Humanities. Ritter Gallery, offering five exhibitions a year, is located on a second-floor breezeway, and is administered by a director who reports to the Dean as Gallery Director and to the Chair of the Art Department for his teaching assignment. The Dean is to be commended for developing interdisciplinary studies in the arts and humanities that have the potential to increase the aesthetic education of FAU's students.

The mission statement makes it very clear that the university is science and engineering oriented. However, it also supports graduate research activities in the arts and humanities. The university should recognize the value of the arts and humanities to the general education of all students in its mission statement. The mission statement of the College of Humanities is well written and recognizes the value of the arts to the aesthetic development of students.

Department of Art

Observations

One of the largest departments in the College of Humanities, the Department of Art offers a BA in Art History, a BFA in Studio and Graphic Design, and a MAT in Teaching.

Strengths

Strengths of the department are in the quality of teaching (to which students attest with few exceptions), the productivity of the faculty in exhibitions and publications, and the obvious spirit of the faculty. They are excellent teachers despite inadequate, inappropriate, and the distant location of studios and classrooms. In the opinion of the faculty, the large increase in the number of majors offers proof of the productivity and quality of teaching.

Needs

There are problems and concerns, however. The primary concern of faculty and students is with facilities. Although temporary facilities have been made available, they are remote, and the female students are concerned for their personal safety in getting to and from these studios. Maintenance of equipment, environmental control, and health hazards also are problems. Students complained vociferously about the lack of a competent painting teacher.

The art history teacher was uniformly commended for the excellence in teaching, but one wonders how a major in art history can be justified when

the only instructor is not only Chair of the department but personally responsible for developing and maintaining the slide library as well.

Although the Ritter Gallery has one juried student exhibition annually, students expressed concern and even frustration over inadequacy of exhibition opportunities for them.

A serious personnel problem exists between the Gallery Director and the department. This condition is not conducive to effective learning or aesthetic development of either majors or general university students. Nevertheless, the Director of the Gallery is to be commended for his success in raising funds for avant-garde exhibitions.

Budget support for the department has not increased since the last BOR review, although one position has been added. Equipment and maintenance of equipment are urgently needed.

Recommendations

1. It is imperative that an environment of trust between the Department of Art and gallery personnel be developed.
2. Facilities must be improved and made safe.
3. Health hazards in studio areas must be eliminated.
4. The operational budget needs to be increased.
5. Long range planning for new facilities designed for art should be undertaken immediately.

Music Department

Observations

With approximately one hundred majors, the Music Department has six faculty, including one visiting faculty, and twenty-four adjuncts. The department is to be commended for a thorough, comprehensive self-study. However, the mission statement needs constant tuning and the department should strive to be more explicit in stating its objectives and goals. Process is important, but should not be confused with objectives or goals.

Strengths

The department is to be commended for an extensive performance schedule of faculty and student groups that often must perform off-campus because of a lack of a suitable recital and concert hall.

Students agree on the general high level of teaching and their own high level of performance. Also commendable is the department's practice of opening courses and performing organizations to the general university student.

Needs

Problems and needs facing the department are many and varied. Foremost is the problem of facilities--quantity and quality. Practice rooms, rehearsal space, and especially performance space are poor to unavailable. The department seems to function in spite of these conditions. Rental charges to use the theatre auditorium force the department to charge admission, thus limiting audiences. To avoid a deficit, other places are used.

Low morale, due to the facilities problems, is a serious issue for faculty and students. Students are depressed because FAU facilities are less than what was available in their high schools and community colleges and inadequate for present needs.

Storage of instruments, private and university, is almost non-existent. The tuning of pianos is neglected--some say for two to three years at a time. It is no wonder faculty and students feel neglected.

Despite these conditions, music at FAU is generally well regarded in the community because of the quality of the performing arts.

Recommendations

1. The music faculty should consider changing the BFA which they presently award to a BM or BA. FAU is unique in awarding a BFA in music.
2. Before implementing a graduate program, facilities, equipment and faculty should be adequate.
3. Solve the problem of rental charges to use the theatre auditorium.
4. Funds for instrument maintenance need to be significantly increased.

Theatre Department

Observations

The Department of Theatre, with eight full-time and three adjunct faculty and about seventy-five majors, has been very successful in its productions, facilities, and recognition. The department is to be commended for an outstanding visiting artist program made possible through its Eminent Scholar Program. The department prepared a comprehensive and excellent

self-study that was well-organized and impressive. That the Theatre Department is better developed and more successful than the other departments can be attributed to a quality and unified faculty who know where they are going and, more importantly, how to get there.

Strengths

The department is to be congratulated for making curricular distinction between its BA and BFA since the last BOR review. Exciting use of the Eminent Scholar Chair by the department has been very helpful to the department and the university.

Needs

Despite these accolades, serious problems exist. Chief of the difficulties is the lack of university support for theatre labs, i.e. productions, which forces box office income to pay theatre staff and production costs. The laboratory of the performing arts, its rehearsal and performance facilities for performance and production, is as academically valid as university support for science labs.

Like art and music, theatre equipment and maintenance of equipment need adequate budget support. Operating budget support has not increased since the last BOR report.

Faculty and especially student morale is low.

Recommendations

1. Funds to maintain equipment need to be increased significantly.
2. The operational budget needs to be increased significantly.
3. The box office should not be relied on to fund the theatre productions.

Institutional Recommendations

Since the last BOR review in 1984, there has been very limited change. Recognizing that the State of Florida in the past five years has not adequately funded the educational needs of the state, it is the belief of the faculty that the humanities and the arts have not received a fair share of university resources. The arts require special equipment and individualized instruction. They should be funded accordingly. If the university is to be a comprehensive university, responsive to societal needs of the area, and if it is to fulfill the mandates of the State University System's master plan, a high priority for resources must be given to the arts. If a higher priority is given, consultants should be utilized in developing a plan for controlled, quality arts expansion of facilities, personnel, and budgets. An administrative structure that gives visibility to the arts could be explored, i.e. an Associate Dean for the Arts.

Recommendations

1. Departmental leadership, especially in art and music, should continue to explore alternative ways of resolving present difficulties. (Strategic plans should be developed that offer alternative solutions.)
2. The university is encouraged to refine its own mission statement to more appropriately reflect the significance of the arts on this campus.

3. The practice of requiring the performing arts to pay for their labs should be stopped immediately. (It forces the departments to focus energy on non-educational needs that more properly are the responsibility of the university.)
4. Communication between the central administration and faculty needs to be open and honest in order to engender a climate which enhances trust.
5. Although the use of adjuncts can be justified and enriching, the use of full-time adjuncts is educationally unsound. This practice should be discontinued.
6. If, as faculty believe, the salaries of arts (and humanities) faculty are significantly lower than campus-wide averages, adjustments should be made.
7. Before exploring the feasibility of new programs and degrees, the university should strengthen its existing programs.
8. The problem of low morale among faculty and students needs to be addressed by the Provost, the Dean, and the department chairs.

Conculsion

Significant changes as outlined in the self-study need to be made. The faculty and students need to be treated as first-class citizens in budgets, facilities, equipment, and salaries. Priority for the arts must be given. The faculty deserve this; the students demand it, and the community wants no less.

THE UNIVERSITY OF FLORIDA

Introduction

The University of Florida is a residential, land grant institution--the oldest and largest of Florida's universities. A comprehensive university, it offers 99 baccalaureate degree programs, 152 fields at the master's level, and 89 fields at the doctoral level. It is among the ten largest universities in the nation and aims to be among the ten best as well. The mission statement of the university, as it appears in the SUS master plan, is well written and reflects a comprehensive university. With more than 27,000 undergraduate students, it is surprising that the mission statement does not reflect the significance of the liberal arts or the arts or humanities. For a university aspiring to be among the ten best universities in the nation, this is a shocking omission. With an attractive campus, the University of Florida is a dignified, mature and confident institution that is concerned with quality instruction.

The College of Fine Arts' self-study was very well organized and well written with much specific content. With clear goals and objectives, the administration and faculty are sure of themselves and where they want to go. One senses the dedication and competence of the leadership of the college through the Dean and the Executive Committee.

The university is to be congratulated for its support of the Center for Arts and Public Policy. The potential for this center is significant and can enhance the prestige of the university.

Undoubtedly the most exciting development on the campus at this time is the development of the Harn Art Museum. Funded through private and state

funds, this art museum will be the largest and most comprehensive art museum in the state and possibly the entire Southeast. The university is to be congratulated for this facility, which will be a cultural highlight for the campus and state. For a museum administration, a college, and an art department to work in harmony while planning and developing the facility and programs is unique. A performing arts building is being planned near the Harn Art Center. With good planning, this facility will benefit the college and university as much as the Harn is expected to do.

The fact that the present university art gallery will continue to serve the special needs of the college is wise. The Graduate School is to be congratulated for supporting the Grinter Gallery in a very special way--enhancing multi-culturism on campus.

A large and extensive collection of slides that has wide use is located in a small room that limits expansion and use. This should be corrected.

Art Department

Observations

The goals and objectives of the Art Department were clear and well written. Programs include the fine arts, art history, and a limited graphic design program. A museum studies program is being considered. Many of the resources needed appear to be present. But several issues need to be worked out, such as faculty, administration, facilities, and support budget. Of course, justification for the program must be evident.

The program in art history is excellent, especially in Asian Indian and Oceanic Arts. Recent enrollment growth has created space problems reported in the self-study that should be resolved soon.

Strengths

With excellent studio, design, and art history faculty who are productive, it is not surprising that art graduates are successful as studio artists, designers, teachers, and curators with prestigious institutions all over the United States. A slide show of student works was most impressive.

An impressive exhibit of two-dimensional and three-dimensional works by faculty was on display in the University Gallery. The university and the college can be proud of the high quality of diverse faculty works.

Needs

Although facilities are impressive, studio space for graduate students is very limited. Expansion of specialized spaces and specialized equipment is needed.

Recommendations

1. Art education should be moved from the College of Education to the College of Fine Arts. The current arrangement results in confusion for students and some duplication.
2. For the sake of the students, the department should review its graphic design program. (The emphasis on studio is excellent and should continue. But the department should consider the faculty-student ratio in graphic design and whether greater use of advanced technology should be used.

While this may not be a new issue, it should be reviewed frequently. The question to be asked: Are the university, the college, and the department honest with the students who come to the University of Florida expecting to major in graphic design? This question can be asked of most graphic design programs in many universities.)

3. Additional studio space for graduate students is needed.
4. Specialized equipment is needed.
5. The museum studies program needs justification. (Detailed plans need to be made if this proposed program is to be considered.)
6. Scholarships, graduate stipends and tuition waivers should be increased.

Music Department

Observations

The music faculty were understandably disappointed when their request for a Ph.D. in Musicology-Theory was turned down. Approval for a Ph.D. in Music Education was granted, however. Dedicated, scholarly and talented, the faculty needs to concentrate its efforts on developing a positive image through its performing organizations and faculty productivity. The Gator Band, the Chamber Choir that performed in Washington, and the regional activity of the flute instructor are to be commended. Aggressive recruitment of musicians on campus and additional scholarship funds for undergraduate and graduate recruitment off-campus is needed.

Strengths

Student performances were of high quality--a tribute to the high level of applied instructors. The students agree on the excellence of their instructors--performing and academic.

Needs

The absence of a recital hall for solo, chamber and band, choral, and orchestra performances is regrettable. Students perform in classrooms. The university auditorium, a multi-purpose facility, is generally not available for student recitals. The new performing arts center will not be appropriate for everyday use. Storage in the attractive music building is not sufficient for the orchestra, band, choir, library, or for instruments.

Even with some improvement, one of the biggest problems that the department faces is funding of its music organizations. With changing student priorities and a basic belief that student fees should not be used to pay for academic instruction, the student government allocation will vary from year to year. This makes planning by the directors difficult. The university must fund the labs of the performing arts as it does science labs.

Recommendations

1. Strategic plans for acquiring a recital hall and for recruiting the diverse talent needed for its performing organizations should be developed as soon as possible.
2. New areas should be considered, i.e., jazz studies, electronic music, therapy, non-western music, etc., to develop and maintain a critical mass of students.

3. A positive image of the department needs to be developed and disseminated.
4. Scholarship and assistantship funds need to be increased, especially at the graduate level.
5. Academic music labs should be funded like science labs.

Theatre Department

Observations

The youngest and smallest of the departments, theatre is in the least enviable position. Although the content of the mission statement was good, the objectives and goals were not precise. This is understandable because of a change in leadership. A review of the BA/BFA programs has been completed. With the appointment of a permanent chair, the degree dilemma can be resolved and the bigger issues of facilities and funding can be addressed.

Strengths

The faculty are qualified, dedicated, and, to judge from the success of many recent alumni, are excellent teachers. With support from the college and university, it would seem the department has the energy and insight to resolve their problems of facilities, funding, and staff.

Dance, a track in theatre, has a large, active program taught by excellent instructors. The relationship between theatre and dance faculties appears to be good.

Needs

Teaching facilities are scattered on campus, creating a morale problem for faculty and students. The quality of these makeshift spaces leaves much to be desired. Dance studios and acting classes are located in the arena and fieldhouse, some distance from the theatre. Faculty offices are in a separate building nearby. Although the theatre is attractive, it was designed as a student union theatre and not as an academic lab. It does not have needed space for construction or storage.

The production budget comes from student government funds and box office income and is inadequate for the needs of the productions.

Recommendations

1. Facilities need to be improved.
2. Fund academic theatre and dance labs like science labs.

Center for the Arts and Public Policy

Observations

The Center for the Arts and Public Policy, approved by the Florida Board of Regents in February 1988, is the first interdisciplinary center of this type in the United States. Its mission is to provide a forum for the discussion and analysis of arts and public policy issues, including, but not limited to, arts in education, public funding for the arts, percentage for arts programs, health hazards of artists' materials, and copyright law.

Strengths

The Center has drawn together an existing faculty who have strong interests in the arts and public policy. Additionally, they are providing interdisciplinary communication, direction, and focus to in-place programs and developing new programs at the university. The Center is also providing the philosophy and structure to link the Harn Museum of Art, the Performing Arts Center, and the Florida Museum of Natural History with campus and other arts programs that relate to public policy issues, thereby bringing the arts into the mainstream of the university community.

Participating units include the Colleges of Fine Arts, Business Administration, Liberal Arts and Sciences, Law, and Architecture and the Health Science Center, Harn Museum of Art, and Florida Museum of Natural History. The forming faculty, chaired by the Director, provides research direction and priorities. The Director reports to the Provost and is responsible for overseeing all aspects of the Center, including management and staffing; procurement, use, and maintenance of equipment; and distribution of research funds for the Center. The Director of the Center is a nationally recognized artist and teacher and has served as a Consultant on the Arts to the Florida Board of Regents and serves on the Boards of Directors of several arts organizations.

The Center anticipates that in the next three years it will generate from federal, private, and state funding a total of two FTE's: an assistant to the director (1.0 FTE) and a secretary (1.0 FTE). Currently, a one-third time graduate assistant and a part-time secretary are working with the Director.

The Center for the Arts and Public Policy offers a unique opportunity to make a significant contribution to the arts and to the development of culture in America.

Since the Center was founded, it has begun to explore several projects, including, "A Plan for Improving Minority Participation in the Arts in Florida." Another project involves an analysis of the international art in public places initiative. Additionally, the first "Art Law" seminar ever given at the University of Florida was initiated during the spring semester of 1989.

Needs

While it will generate part of its own funds in time, the Center lacks stable funding and operates without adequate equipment and with a limited staff.

Recommendations

1. Provide funds and support for CAPP to operate effectively.

Institutional Recommendations

1. Continual refinement of the objectives and goals in the mission statement of the college and each department, especially theatre, needs to occur.
2. The college should develop a plan to phase-in university support for the university gallery and the performing arts labs. (It is not the responsibility of the students to support academic labs, either in the sciences or the arts.)

3. Scholarships and tuition waivers must be increased. (If the university is to compete for talented high school students, a plan should be developed to acquire appropriate funding from the university and from the Foundation for a margin of excellence.)
4. Many areas need specialized space expansion and renovation. A plan with priorities should be developed by the college to resolve facilities problems.
5. A new and better image should be created for the college, especially for the Music Department. (The Music Department should recognize that it needs to develop a cohesive plan, with priorities, that will promote the department by highlighting the performance groups. Tours to recruit quality instrumentalists and vocalists would be one obvious way to attain this goal. If the department wants to increase enrollment, it may have to consider adding new programs.)
6. Opportunities for computer use in the college must be expanded. (Although the university has done much to expand the use of technology for educational learning, artistic expression, and for management functions, this needs to be increased.)
7. Both the college and the departments should encourage greater activity in seeking grants. (With increased university support and greater activity in grantsmanship, the "margin of excellence" can be obtained.)
8. A minimum three-year commitment of resources from the university and other state agencies that provide funding for the arts, on a twelve-month basis, is needed to ensure the successful operation of the Center for the Arts and Public Policy. (It has the leadership and the encour-

agement to do so. The Center deserves the support of the university and the state.)

9. Finally, a comprehensive university such as the University of Florida should give the arts a high priority-in its master plan, in new buildings and renovation, and in budgetary support. (The students, the faculty, and the State of Florida deserve no less from a graduate research land grant university of distinction.)

Conclusions

The University of Florida's College of Fine Arts is well administered and has quality programs in all departments. Its students are talented, dedicated and loyal to their instructors. The university is poised for new prestige in the arts with an internationally recognized program in photography, the Harn Art Museum, the non-western emphasis of excellence in art history that complements the university's centers of multi-cultural studies, and the developing Center for the Arts and Public Policy.

Despite the excellence of its faculty, talented students and a few special, unique programs, there are a number of items that require the attention of the university. First of all, the university's master plan should explicity recognize the significance of the arts to the liberal education of its students. In addition, priority should be given to the arts in adequately funding programs in existence, including the arts laboratories. Priority should be given to provide appropriate facilities for theatre, dance, and a recital hall for the Music Department. Also, there are faculty and staff needs that must be met if the university is to attain the excellence it seeks.

UNIVERSITY OF CENTRAL FLROIDA

Introduction

The University of Central Florida is an urban university emphasizing quality undergraduate and graduate teaching, basic and applied research, and public service. It offers full four-year curricula in all of the traditional undergraduate disciplines in its five colleges, sixty-five master's degrees, and eleven doctoral programs.

The university's master plan states that "UCF's role is to promote educational, cultural, social and research programs that complement a growing metropolitan region. UCF must contribute to the cultural, scientific, education and economic development in Central Florida."

All three of the arts departments are administered through the College of Arts and Sciences. The arts appear to be following the university's objectives, but the full potential is far from being realized. If UCF is to have a significant artistic presence in central Florida, the arts will have to be given a higher priority. The faculty of the visual and performing arts will have to develop strategic plans to accomplish the yet to be determined objectives. The mission statements of the university, college and departments will need revising and clarification.

Department of Art

Observations

A leadership problem exists in the Department of Art. A majority of the faculty now have expressed a lack of confidence in departmental leader-

ship even though the Chair has excellent academic qualifications and is very successful at fundraising. There seems to be an atmosphere of unreality, where wishes are taken as reality, and inadequate justification for sketchy proposals, such as the MA in Art History and the MFA in Studio, are proposed.

Strengths

There are strong studio courses, especially in painting, printmaking, and drawing. Art history is expanding. A community arts program offers many challenges, but has the potential to be an exciting program. The university art collection is growing. A new building will enhance faculty morale and provide greater visibility for the department.

Needs

One problem is the administrative structure of the department. The situation is counter-productive for faculty and students. Administrative support staff is insufficient. There seems to be a need to strengthen the program in ceramics.

Recommendations

1. The leadership problem in the department must be taken care of as soon as possible.
2. The program director of the Community Arts Project should be very directly involved in the search and screening process of all new faculty in art education.

3. Ground rules between the Departments of Art and Music regarding use of and jurisdiction over the auditorium in the new art building should be established.
4. The need to reorganize and enlarge the office staff is evident.
5. The program in ceramics should be strengthened.

Department of Music

Observations

The Department of Music has received accreditation from NASM. This is an important accomplishment and prepares the department for future growth. However, not much appears to have been accomplished since the 1984 report with the important exception of a greatly strengthened BA curriculum.

The biggest issue is the request for a Master of Music degree. It was the primary subject discussed at the faculty session during the site visit, and yet it was mentioned only in passing in the department's self-study. A problem exists because the department is so anxious to have the degree that they propose a willingness (if necessary) to implement the MM without additional faculty or program funding. This option is the way to disaster and perpetual mediocrity. It should also be noted that the students are not as interested in a graduate program as the faculty.

The faculty reflects great anxiety about the uncertainty of the university's leadership (i.e., new President, new Dean, new Chair). The other departments share this anxiety.

The faculty did not seem very clear about what it was looking for in a new Chair. It is unlikely that candidates will receive a clear mandate from

the faculty. This issue relates to the leadership problem in each of the arts departments.

Strengths

The department has an active, professional faculty which, in addition to teaching, serves the community well. A genuine effort has been made to raise entrance standards and to be more selective in admission policies. There is a well-designed and effectively implemented undergraduate degree program. This is apparently attracting more new students, although the figures on this are not provided.

Needs

The department is much too dependent on adjunct faculty. It would require six new faculty to replace the adjunct faculty currently serving the program. The faculty reported a practice of employing adjunct faculty with a full-time teaching load, but this was not verified. A desperate need exists for the repair and replacement of existing instruments and equipment, as well as funds for the purchase of new instruments. There are inadequate budgets for the ensemble program - large and small. Resources are needed to implement a videotape program of performances, which would be so helpful for the performers. There is an inadequate and unfocused fundraising program.

The current facilities are inadequate to serve the program. However, prospects are good if the proposed new building comes through on schedule and as planned.

Recommendations

1. The department should explore the possibility of establishing a state-of-the-art recording studio with funds raised from outside sources and then developing courses and programs for its use.
2. If it is decided that the Music Department is designated as a growth area, the faculty should begin thorough planning of a MM degree, giving special attention to curricular program and realistic funding requirements.
3. Six FTE faculty need to be hired from adjunct lines to reduce the utilization of adjunct faculty in the current program.
4. Funds for purchase and repair of equipment need to be made available.
5. The ensemble program budget needs to be increased.
6. The fund raising program needs to be improved.

Department of Theatre

Observations

The Department of Theatre has a modest but clearly defined aspiration for its program. This is attested to by the clarity and directness of its self-study report. On the other hand, there have been few substantive changes since the 1984 report. None of the major recommendations has been implemented. This lack of response gives one pause. Is the administration

not supportive of the Theatre Department? Does it need a more imaginative curriculum or does it need more resources? This issue will require some soul-searching from all who are involved. An adequate guaranteed production budget is essential to the department.

The department believes that it is not sufficiently competitive with other theatre programs in the area and this cuts down on their enrollment and also dilutes their curriculum. This concern must be examined by the administration to discover if it is valid and, if so, what steps can be taken to improve the situation.

Strengths

The department recently made a strong appointment. The library holdings in theatre are gradually being improved. The five-year plan seems reasonable, although it needs to be related more closely to the revised curriculum.

Needs

The department has an unstable program funding base. The program is considering appointing a costumer; however, the consultants believe it would be a mistake to hire a costume person at this time if such an appointment means a fuller production schedule and that would stretch already limited resources. The present program needs more support. The "new" curriculum needs to be thought through more carefully; it doesn't seem to differ significantly from the 83-84 one.

Recommendations

1. A full-time tenure track faculty person (generalist) in dance should be hired.
2. The administration should prepare for the eventual stepping down of the Director.
3. The administration must recognize that the forthcoming appointments are absolutely crucial to the department's future.
4. The funding base should be stablized.

The Community Arts Program

Observations

The Community Arts Program, established by the grant from a private donor, could be a great opportunity for both the university and the community. The program, as it has evolved thus far, has some exciting conceptual elements in it and could be very successful if it is placed within an appropriate administrative structure. Its chances for success are further enhanced by the fact that the university has already made an impressive appointment to the Jenkins Eminent Scholar Chair to direct the program. The consultant met with her for more than an hour and found her to be eloquent, persuasive, and extremely knowledgeable in her presentation of what she has in mind. She handled probing questions well, she has an easy style, and most important she has a vision. She has some excellent ideas, and the energy and the determination to see them through. Thus, given the private donor's support, the university's commitment, and the program's leadership,

it is possible to view the future of the program with great optimism. The only problem to be resolved is to determine the best structure within which to develop the program.

Strengths

The proposed Community Arts Center has the potential of being one of the finest components in the arts within the whole State University System. To fulfill this promise, the UCF administration must make the right decisions at this time. On the basis of discussions with members of the university's administration, the consultant is confident that they will make them.

The Center's program would not have a fully organized curriculum component, nor would it offer degrees. However, the Director may see fit to offer regular credit courses, not-for-credit outreach courses, off-campus seminars, and mini-courses; these programs should be structured so she could either buy-out time in order to use regular UCF faculty or hire visiting instructors. The Center's program could include such things as workshops, conferences, research projects, resident fellows (drawn from either UCF or outside), publications, lecturers, etc. In short, the Center would be a presence in the Orlando community, and it would also be developing and/or sponsoring research in areas relevant to the major issues in community arts.

Needs

The whole project has been treated from the outset as a new area in the graduate curriculum of the Art Department. (Although there is a lot of talk about interdisciplinary studies and an interdisciplinary Advisory Committee,

there was nothing of substance to support this talk in the department's self-study, nor was it mentioned by anyone on the faculty.) This is a mistake. First, in order to justify it as a graduate degree program the original idea would have to be diluted by adding Art Administration, Art Education, and Art Therapy tracks as part of the degree. This would not only distort the vision presented by the eminent scholar, but it will very likely be a heavy drain on resources and will most certainly rob the program of a basic flexibility, which it definitely requires. Running it as a curricular program unnecessarily enmeshes it in the Art Department's politics. This reference doesn't apply to the present unhappiness within the department, but to the more basic fact that if a new degree program were inaugurated before it could demonstrate its possible accomplishments, it cannot help but challenge the department's priorities.

The majority of the department's faculty support the eminent scholar. However, most faculty members have little enthusiasm for the new graduate program as presented by the department chair. Therefore, the central administration is urged to place the Community Arts Program within the College of Arts and Sciences as a Center for Community Arts. As Director of the Center, the eminent scholar would report to the Dean and Arts Divisional Director, if one is appointed. However, it should also be clearly established that she is an associate professor in the Art Department. She should teach at least one course per term in the department's regular curriculum, and attend all meetings and serve on departmental committees. In short, she should be an active, full-time member of the department's faculty whose major responsibility is to serve as the Director of the Community Arts Center.

Recommendations

1. Place the Community Arts Program within the College of Arts and Sciences as a Center for Community Arts.
2. The Center's director should teach at least one course per term in the department's regular curriculum.
3. As a model for such a Center, examine the Center for 20th Century Studies at The University of Wisconsin-Milwaukee. (This is one of the most successful centers of the arts and humanities in the country and it has produced marvelous results for nearly twenty years. The university should send representative from the Provost's office to visit UW-M and meet with the Center's staff.)

Institutional Recommendations

1. To provide a greater visibility for the arts and to ensure advocacy at all levels, there should be consideration of a new administrative structure uniting the arts. (This unit could be within or outside of the College of Arts and Sciences. An administrative structure for the arts should be reviewed, and the problem of leadership in the Art Department must be resolved.)
2. The mission statement of the university should be revised to include a priority for the arts.
3. The departments and college need to revise their statements to more accurately reflect the mission, objectives and goals of each of the arts.

4. Administrative structure, leadership, and morale problems should be resolved immediately, along with a determination of the priority of the arts by the university.
5. The content and structure of the Community Arts Program need to be determined. (The objectives, goals and procedures should be stated and agreed upon by the administration, faculty and chair. At the present time, the focus of the program is unclear. Consultants, appropriate faculty, and select community individuals should attempt to agree on an appropriate emphasis. Alternative administrative structures should be examined, including Continuing Education. This program has a potential beyond courses, credits, and degrees.)
6. Another issue the university needs to consider is whether or not a full program in graphic design should be developed. (Societal need exists, but the program is expensive and specialized faculty would have to be hired. Such a program would not succeed in the present Art Department. A separate department would be needed.)
7. Specialized facilities for music will be needed even after the new art building and auditorium are finished. (Care should be taken to ensure appropriate acoustical treatment for recitals and concerts. Jurisdiction of the auditorium should be determined before it is opened.)
8. The arts use theatre productions, musical organizations, and art exhibitions as their laboratories. These academic functions justify full university funding, as do the science labs.
9. New graduate programs should not be initiated until appropriate resources of personnel, facilities, and budgets are available.

10. Computer availability in each department needs to be increased. (Arts students and faculty use the computer as a tool in learning, for creative purposes, and for administrative functions.)

Conclusions

The impact that the unprecedented growth of Central Florida can have on the university cannot be underestimated. Disney World, the new film studios, and the growth of visual and performing arts in Orlando offer both potential and challenge to the university. In no uncertain terms, the community groups expressed their desire for an expansion of arts and arts-related programs. While the challenges the university faces in responding to societal needs of the region are evident, a great potential exists for significant accomplishment.

Located in an exciting urban area, UCF has talented faculty and the potential to make a significant contribution to the aesthetic education of university students, and to the societal needs of Central Florida. The means to do this must be provided by the university.

UNIVERSITY OF SOUTH FLORIDA

Introduction

The University of South Florida is a five campus, metropolitan, comprehensive, research university offering nineteen doctoral programs, the MD degree, eighty-two master's degree programs, eighty-eight bachelor's degree programs, and two specialist degrees across eleven colleges in addition to the Cooperative Master's Program in Architecture with FAMU.

USF's mission statement calls for the development of a liberal arts core, support of the arts, and service to the cultural communities of this area and nation as exemplified by Graphic Studio. The arts outreach is indeed significant from both the visual and the performing arts.

The College of Fine Arts has several impressive buildings in an "arts campus" within the campus. The aesthetic appearance of the arts campus is impressive. A dynamic economic and cultural expansion of the Tampa Bay area gives the arts a unique potential and challenge as the university positions itself for the twenty-first century. Due to a commitment to excellence, the administration of the Provost's office and the College of Fine Arts are well poised to take advantage of cultural growth within the university and the community. Impressive and supportive community groups are proud of the university's arts programs and have pledged increased commitment morally and financially to the College of Fine Arts.

The college is to be commended for a highly professional faculty, a comprehensive self-study of excellence, and for developing programs of excellence. The faculty are to be commended for insisting on programs of quality with adequate resources before requesting new programs and degrees.

Few universities can boast of an arts program of national and international recognition. The Graphic Studio attracts famous artists who create prints applying the latest technology. The university is to be commended for its support of the Graphic Studio.

The college is to be commended for the quality of its programs and for its commitment to the aesthetic development of the general university students in its many classes for the non-major and for its extensive schedule of concerts, plays and exhibitions.

An impressive and laudable image of the arts at USF has been created and disseminated from the college office. Utilizing technology and media, the college has an impressive, successful promotion program.

In a beautiful and functional new building the University Art Museum is well administered through the college and has an active exhibition schedule of contemporary art. The gallery benefits the college and the university as well. Staff additions are needed if the Art Museum is to realize its potential.

Department of Visual Arts

Observations

A department in the College of Fine Arts, the Art Department has a faculty of artists and art historians. The department has excellent facilities, which include a campus building constructed as a graduate painting studio and other excellent studios. Since 1984 an M.A. in art history has been added.

Strengths

The department experiences a positive interaction with the Graphic Studio, as well as with the University Art Museum. Student interns gain valuable experience in the University Art Museum and are assigned to various area museums as well. The Learning Resource Center has a large collection of slides now being computer catalogued. It is also used by many faculty in other disciplines.

Although Art Education is administered through the College of Education, the faculty have offices and classrooms in the College of Fine Arts. The relationship of the Art Education faculty with the Art Department faculty is good. As a result of this relationship a computer facility is shared with the College of Education.

The central administration characterizes the art faculty as one of the major strengths of the College of Fine Arts for their productivity and the quality of their teaching.

Needs

The physical plant and equipment are wearing out; staff is overworked, and art history especially is understaffed.

Recommendations

1. Equipment needs to be replaced in the studio areas.
2. Facilities need maintenance.
3. Art history should receive one additional FTE line.

Dance Department

Observations

Dance is a department in the College of Fine Arts with a Chair. The mission statement was clear, concise and well written. A new dance building provides excellent studios and offices. Two fully equipped theatres are available for dance performances.

Strengths

The department is to be commended for its weekly therapy session for its students to minimize injuries and to treat sore muscles. The faculty are competent and dedicated.

Needs

Although the dance studios are excellent, classrooms for dance history and class instruction do not exist. Completion of the building as planned would have created needed classroom and therapy spaces. Many non-majors study dance, justifying the addition of another faculty member.

Recommendations

1. One additional faculty should be hired.
2. Additional funds for production costs, scholarships, and tour purposes should be made available. (Although the university is to be commended for its support of production costs, additional funds are needed. Also, funds for scholarships and for tour purposes would benefit the university and the region.)

Music Department

Observations

A department within the College of Fine Arts, the Music Department offers a BM and MM, and a BA and BS in Music Education through the College of Education. The mission statement was clear and well written.

Strengths

One of the strengths of this department is the well-equipped and competently staffed SYCOM, a specialized electronic music lab. Students are able to compose music and develop media arts. Other strengths are a competent faculty and an active community outreach program of performances.

Needs

Practice rooms, studios, and rehearsal halls are inadequate. There is no apparent acoustical treatment in the limited number of practice rooms available. Maintenance of instruments is substandard, i.e., pianos are in poor condition and untuned, class instruments are often barely playable. Although music scholarships have increased some, budget needs of the performing organizations are not being met. The listening center is inadequate in the quality and quantity of listening and recording equipment for the needs of the department.

Recommendations

1. The primary need of the department is a new music building with a recital hall.
2. New instruments are needed for class use and for the performing organizations.
3. Listening and recording equipment for the listening center should be upgraded.
4. Scholarship funds for recruiting need to be significantly increased.

Department of Theatre

Observations

A department within the College of Fine Arts, Theatre offers a BA and a BFA. The mission of the department is clear and very good. The faculty have a clear picture of who they are and what they are doing. For this reason, they have concentrated on producing the best undergraduate theatre major possible.

With three excellent theatres, used by music and dance as well, the department can produce a variety of plays that provide optimum production experiences for the majors.

Strengths

The department is to be commended for providing classroom and production experiences to the general university students.

Many alumni have distinguished themselves in professional theatre in New York City, Chicago and elsewhere -- a testament to the quality of the program.

Plans are to seek NAST accreditation. This will be helpful as the department develops a BA in sound design and other programs under consideration. An exchange production tour with SUS campuses has been suggested; this is an excellent idea that should be mutually beneficial.

Needs

On the basis of its classes and campus productions, additional faculty seem warranted. In campus productions, an additional 2 positions are urgently needed: one for technical theatre classes and one professional staff member for technical maintenance of the theatres. University funding forces the department to give high priority to box office income, often at the expense of educational theatre. Some renovations of facilities are needed to gain greater efficiency of faculty.

Recommendations

1. Two additional positions should be hired; one to teach technical theatre and one to do technical maintenance of the theatres.
2. Necessary facilities renovations should be made.
3. The University should fund the theatre lab programs like science labs from university funds.

Institutional Recommendations

1. Budgetary support from the university should be increased for faculty and staff positions, and for equipment and supplies.
2. A new music building and recital hall is an absolute necessity.
3. Consideration should be given to the placement of Art Education within the College of Fine Arts. (This would make curricular revision easier and parallel Music Education in the fine arts. The program in Art Education seems to be workable, but in view the national trends for reform and content in teacher education, the program should be in the College of Fine Arts.)
4. The University Art Museum should be funded with 2 added positions and increased operational budgets.

Conclusion

Since the last BOR review, the University of South Florida has added an art museum, a dance building, a graduate painting building, and has completed major renovation of its theatres. These impressive buildings were a much needed addition to the imposing arts complex.

With a dedicated and talented faculty, able leadership, loyal and supportive community groups, and a successful development program that nets nearly a quarter of a million dollars for the college annually, a world famous Graphic Studio, and exciting new gallery and an image regionally and nationally, the future of the arts seems bright and abundant. But this rosy future will be secure only if the university's priority for the arts continues.

Despite limited budgetary support, all four departments, plus the gallery, are involved in significant outreach programs. The varied arts programs in the college are excellent. But the next five years will be crucial for the continuance of that excellence. The region wants that priority continued; the faculty have earned it; and the students deserve no less.

Recommendations to the BOR and/or the Universities

1. Mission statements of the universities, the arts schools and the departments should be continually reviewed to ensure that each statement reflects the appropriate significance and value of the arts to all university students.

2. If the SUS institutions are to compete successfully for a limited pool of out-of-state students, tuition waivers and scholarships must be increased and stipends raised. With the quality and quantity of arts education improving, especially in the southeast, the SUS must be competitive in providing funds. If this does not occur, attractive programs and climate would not be sufficient to recruit students with the kind of talent that is now found in Florida's universities.

3. Arts laboratories, i.e., theatre productions, music organizations and gallery exhibitions, should be funded through university allocations as science labs. Box office income and student government monies should be supplementary.

4. Confusion in the minds of many students occurs when teacher education in the arts is not arts. Furthermore, duplication of teacher education programs is sometimes experienced when art education is housed outside the arts department, e.g. College of Education. In view of the national reform movement and the concern for content, teacher education programs (except for professional education), should reside in the arts.

5. Priority support for capital outlay requests should be given for construction, completion and renovation of arts facilities.

6. Present programs should have sufficient resources of personnel, facilities, and budget prior to initiation of new programs. New programs and degrees should be offered only when adequate resources have been assured.

7. Affirmative Action policies must be expanded and followed on each campus. The Florida Higher Education Arts Network (FHEAN) should develop a state-wide plan to identify, cultivate, and reward minority students who have arts talents. Such a program should start at the junior high school level and continue through high school.

8. The policy that prohibits a materials fee charge presents a problem for the disciplines represented in this review and should be changed. Most schools in the United States, public and private, have modest fee charges for materials used in class. The consultant recommends that the Florida Higher Education Arts Network (FHEAN) draft a proposal and, with the support of the presidents, ask for modification of the policy.

9. The BOR should solicit and give serious considerations to FHEAN recommendations. FHEAN has been a positive force in arts education in Florida. The BOR should be commended for encouraging and supporting FHEAN since the 1983-84 Program Review.

10. The BOR should request strategic planning from each institution on the objectives and goals of the performing and visual arts.

11. Multi-cultural arts programs should be encouraged and supported.

12. The aesthetic development and active arts experience opportunities should be encouraged and provided for all university students. Literacy in the arts "for all students" should be a goal.

13. The state, through UF and other state agencies which provide funding for the arts, should support the Center for the Arts and Public Policy. The Center should be funded also to create a method of reporting economic development of the state as a result of arts activities.

14. Graphic arts is an issue that should be studied state-wide. It is a high demand program, and with the use of technology, which is necessary, it is expensive. Not many studio faculty are interested in developing serious quality programs. Nevertheless, for the sake of being honest to the students, each institution should state what it offers (and does not offer) in Graphic Design. The BOR should conduct a state-wide study and develop a plan that will meet societal needs, eliminate unnecessary duplication and costs, yet ensure the quality programs that Florida needs. Professional consultants should be used.

15. All community groups visited were interested in quality expansion of the visual and performing arts. The universities should encourage more

outreach and the BOR should help fund state tours and exhibits.

16. Since computers are a necessary tool in the academic life of faculty and students, opportunities for use of computers as a tool in learning, for creative purposes, and for management functions must be dramatically increased as soon as possible on all campuses.

17. To facilitate good accounting procedures in box office income, universities should be encouraged to develop specific policies that permit use of complimentary tickets.

18. Duplication of programs and courses on each campus should be discouraged and, if possible, eliminated. But it should be kept in mind that some subjects with different philosophical bases, should be offered by different departments.

19. Faculty who initiate proposals for funds from foundations and governmental agencies should be encouraged and rewarded.

20. Fund raising efforts need to be improved. The College of Fine Arts at the University of South Florida is very successful in fundraising. Other universities should follow USF's successful model in utilizing a professional development office in the college.

21. In its master plan, the BOR should encourage all universities to develop programs in dance, or, if one exists, to expand and improve the

existing program. Most of the universities have very limited offerings in dance. Only FSU and USF have the faculty, curricula and facilities to offer quality majors in dance. The other universities should expand their curriculum in dance for their students and region, but the state should have two or possibly three major dance programs in the state.

22. The state should initiate a study through the Post-Secondary Education Planning Commission to determine the need and potential funding sources for the New World School of the Arts. Its appropriate relationship with higher education in the state should be determined.

23. Arts faculty customarily complain about salaries. FHEAN should determine if this perception is wide spread, and if it is, should undertake a study of the salaries of the arts faculties nationally. It should then initiate whatever action that might be appropriate.

APPENDICES

APPENDIX A

VISUAL AND PERFORMING ARTS PROGRAM REVIEW
UNIVERSITY COORDINATORS

University of Florida

Dr. Arnold Penland
Associate Dean
College of Fine Arts

Florida A & M University

Dr. Howard Lewis
Chair
Department of Visual Arts

Florida Atlantic University

Mr. Joseph Conaway
College of Humanities
Department of Theatre

University of Central Florida

Dr. Harry Smith, Director
Theatre Department

University of North Florida

Dr. Shirley S. Carter
Chair, Department of
Communication & Visual Arts

Florida State University

Dr. William Hughes
School of Music

University of South Florida

Dr. Virginia Bridges
Associate Dean
College of Fine Arts

University of West Florida

Mr. Robert Marshman
Chair, Department of Art

Dr. Suzette Doyon-Bernard
Department of Art

Florida International University

Dr. Violet Vagramian-Nishanian
College of Arts and Sciences
Music Department

Faculty Program Coordinator

Mr. John A. O'Connor
Department of Art
University of Florida

APPENDIX B

VISUAL AND PERFORMING ARTS
PROGRAM REVIEW
CONSULTANTS

LEAD CONSULTANT

Dr. Charles W. Bolen
1007 Barton Drive
Normal, Illinois 61761

LOCAL CONSULTANTS

UNIVERSITY OF FLORIDA

None

FLORIDA STATE UNIVERSITY

Dr. Beth Lessard
Department Chair
Professor of Modern Dance Technique
Arizona State University
Tempe, Arizona

Dr. Eugene C. Wicks
Director School of Arts & Design
University of Illinois
Urbana-Champaign, Illinois

FLORIDA A & M UNIVERSITY

Dr. Willis Patterson (Music)
Associate Dean
School of Music
University of Michigan
Ann Arbor, Michigan 48109

Dr. H. D. Flowers, Chairman (Theatre)
Division of Theatre
North Carolina A & T University
Greensboro, North Carolina 27412

Dr. Floyd Coleman, Chairman (Visual Art)
Department of Art
College of Fine Arts
Howard University
Washington, D.C. 20059

UNIVERSITY OF SOUTH FLORIDA

None

FLORIDA ATLANTIC UNIVERSITY

None

UNIVERSITY OF CENTRAL FLORIDA

Dr. Robert W. Corrigan
Dean, School of Arts & Humanities
Professor of Theatre & Comparative Literature
The University of Texas at Dallas
Richardson, Texas 75083-0688

UNIVERSITY OF NORTH FLORIDA

Professor Arthur Hoener
Professor of Design
University of Connecticut
Storrs, Connecticut 06268

UNIVERSITY OF WEST FLORIDA

Dr. Karl Wolten
Professor of Art
University of New Orleans
New Orleans, Louisiana

Dr. Aurthur McDonald
Professor of Theatre
Department of Fines Arts
College of Charleston
Charleston, S.C. 29424

Joseph Secrest
Head, Department of Music
Southeastern Louisiana University
Hammond, Louisiana

FLORIDA INTERNATIONAL UNIVERSITY

Dr. George P. Crepeau (Theatre)
Associate Dean
College of the Arts
Ohio State University
Columbus, Ohio 4320-1393

Ms. Ze'eva Cohen (Dance)
Ze'eva Cohen Dance Foundation, Inc.

Dr. Joseph Perrin (Art)
Professor and Head Emeritus
School of Art and Design
Georgia State University
Atlanta, Georgia 30303
(404) 296-5709

APPENDIX C

DOSSIER

NAME:	Charles Warren Bolen
ADDRESS:	1007 Barton Drive Normal, Illinois 61761
TELEPHONE:	309/452-6148
DATE OF BIRTH:	September 27, 1923
MARITAL STATUS:	Married. Mrs. Bolen is a graduate of Northwestern University School of Music. Two children, born 1954 and 1956.

EDUCATION

West Frankfort, Illinois, Community High School, Graduated 1941
Southern Illinois University, Carbondale, Illinois (1941-1943)
Northwestern University, School of Music, Evanston, Illinois, B.M.E., 1948
Public School Music, Instrumental Supervisor, Flute Major
Eastman School of Music of the University of Rochester, Rochester, New York,
M.M., 1950, Music Literature, Theory and Flute
Indiana University, Bloomington, Indiana, Ph.D., 1954 Music Education, Musicology, Medieval History

UNIVERSITY ACTIVITIES

Indiana University, 1951-54
Teaching Assistant
Dissertation: "Open Air Music of the Baroque"

Eastman School of Music, 1948-50
Member of Eastman Symphony Orchestra (first flute)
Member of Little Symphony
Graduate Recital - flute
Teaching Assistantship in Flute (1948-1950)

Northwestern University, 1946-48
Member of band and orchestra for two years (first flute)
Soloist with Chamber Orchestra (Concerto)
Senior Recital - flute

Southern Illinois University, 1941-43
Member of band and orchestra for two years (first flute)
Student officer - conductor of band
Treasurer of Chi Delta Chi Fraternity

HIGH SCHOOL RECORD

Received Graduation Activities Award
First chair, Illinois All-State Orchestra (1940, flute)
Received first place at National Solo contest on both flute and piccolo (1938-39)
Captain of Band and Assistant Conductor, senior year
Member, School Orchestra and Band for four years (first flute and piccolo)
Member, Honor Society

TEACHING EXPERIENCE

Music Literature, Flute, and Humanities, Illinois State University, 1970-1988
Flute Instructor, University of Wisconsin, summer session, 1968
Courses in Musicology and Theory, Flute Instructor, University of Montana, 1962-1970
Professor of Music History and Theory, Ripon College, Ripon Wisconsin, 1954-1962
Teaching Assistant in Woodwinds, Indiana University, Bloomington, Indiana, 1951-1953
Substitute Instructor of Theory and Woodwinds, Director of Men's Glee Club Eastern Illinois University, Charleston, Illinois, 1950-1951
Teaching Assistant in Flute, Eastman School of Music, 1948-1950

ADMINISTRATIVE EXPERIENCE

Dean, college of Fine Arts and Professor of Music Illinois State University, 1970-1988

Administrative responsibility has included: Art, Music Theatre, Dance, Radio-TV, Galleries and Museums, Allied Arts, Fine Arts Festivals, Black Arts, Auditorium Programming
Deans' Council, 1970-1988
Administrative Council, 1971-1988
Chairman, Recreation Building Construction Committee, 1971-1973
Programmatic responsibility, University Union, 1972-1973
Academic Planning Committee, 1970-1988
Facilities Planning Committee, 1970-1988
Rehabilitation Committee, 1970-1980

Dean, School of Fine Arts and Professor of Music, University of Montana, 1962-1970

Acting Chairman, Art Department, University of Montana, 1965-1966
President, Music School Foundation (affiliated with University of Montana Foundation)
Administrative Council, 1962-1970

Chairman, Montana Arts Council, 1965-1970

Acting Executive Director, Montana Arts Council, 1965-1967
Chairman, State Cultural Committee (Montana State Chamber of Commerce, 1969-1970)

President-Elect, Music Teachers National Association (East Central), 1962

Vice President, MTNA, National, 1962-1964
First Vice President, MTNA, East Central, 1960-1962
Program Chairman, MTNA, East Central, 1962
Secretary, MTNA, National, 1958-1960
President, Wisconsin Music Teachers Association, 1958-1960
Program Chairman, Wisconsin Music Teachers Association, 1958
Vice President, Wisconsin Music Teachers Association, 1957-1958
Secretary and General Chairman, W.M.T.A., 1956-1957

Chairman, Department of Music, Ripon College, 1954-1962

Chairman, Fine Arts Committee, 1957-1962
Member, Development Committee, 1957-1962
Member, Steering Committee, (Self-Study), 1957-1962
Member, Scholarship and Aid Committee, 1956-1962

OTHER EXPERIENCES

Consultant, Chicago Art Institute, 1973-1975
Board Member, President, Bloomington-Normal Symphony society, 1970-
Organizer and Chairman, central Illinois Cultural Affairs Consortium (colleges and universities), 1972-1982
Consultant
State University of New York (Chancellor's Panel, 1970-1972)
Association of State Colleges and Universities (Arts and Humanities Committee, 1972-1975)
National Association of Schools of Music, 1962-1965
Member, President's Advisory Committee on the Arts (Presidential Appointee), 1969-1970
Advisor on the Arts to Governor Babcock and Governor Anderson (Montana), 1926-1970
Chairman, International Council of Fine Arts Deans, 1969-1970
Chairman, Diocesan Convention, Episcopal Church, 1969
Vestry and Senior Warden, Missoula Episcopal Church, 1967-1970
Executive Board, Missoula Civic Symphony Association, 1962-1970
Executive Board, Missoula Rotary Club, 1968-1970
Numerous University Committees (including Indian Studies), 1967-1970
Accreditation Visitor, National Association of Schools of Music, North Central, Northwest, Southern and (chairman) East Central Accrediting Associations
Member, Arts and Humanities Committee, Federation of Rocky Mountain States, 1966-1970

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Member, Arts and Humanities Committee, Association of Western Universities 1968-1970
First Flute and Soloist, Missoula Symphony Orchestra, 1962-1970
Adjudicator and Conductor of various instrumental and vocal clinics, tournaments and festivals
Conductor, Church Choirs, 1954-1962
Conductor, Badger Symphony Orchestra (Fond du Lac, Wisconsin), 1957-1961
U.S. Army Air Force, 1943-1946

PUBLICATIONS

"Equestrial Ballets of the Baroque," American Music Teacher, May-June, 1956
"What a College Education Offers," Wisconsin School Musician, February, 1957
"Woodwind Teaching Aids," The Instrumentalist, March, 1957
"The Arts and Business," Montana Business Quarterly, Winter, 1967
"Montana Center for the Arts," Copper, Silver, Gold, University of Montana Alumni News, Winter, 1969

AWARDS AND HONORS

Rotary Citation, 1970
Outstanding Teacher of the Year, Ripon College, Seavery Award, 1962 (cash prize)
Listed in:
- Who's Who
- Who's Who in the West
- Who's Who in Education
- College Administrators
- Blue Book
- Director of Prominent Americans

Flute recitalist and soloist (Midwest, Northwest, New York, Texas)

References available on request.

APPENDIX D

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SITE VISIT SCHEDULES

University of Florida
January 23 and 24, 1989

Monday, January 23

8:30 - 9:30	Goals & Objectives of disciplines and programs within the college: Program Management	College Executive Committee Budd Bishop, Ruth Beesch, Barbara Foust and Consultants
9:30 -10:15	Relationship of programs to goals and mission of University; availaibility of resources to discipline; program management	Senior V.P. Gene Hemp and Consultants
10:15-10:45	Goals & Ojectives of graduate programs in the arts and relationship to Graduate School; program management including admissions; state and national issues affecting graduate programs in arts; scholarships and fellowships	Dean Madelyn Lockhart and Consultants
10:45-11:00	Break	
11:00-12:15	Continue discussion and include local, state, and national issues affecting disciplines; including Harn Museum and Center for the Arts and Public Policy; aspirations for program; program relationships within college and institution; student & faculty characteristics.	College Executive Committee Budd Bishop, John O'Connor and Consultants
12:15- 1:15	Working Lunch and Discussion Deans priorities and aspirations; available resources and budget	Deans Sabatella, Penland and Consultants
1:15 - 1:45	Student Recital (Review of student work & performance)	Selected Students and Faculty and Consultants

University of Florida (cont.)

1:45 - 2:00	Faculty Characteristics	Dr. Stegall and Consultants
2:00 - 3:00	Program relationships to individual & societal needs; Adequacy of resources; Student demand for program and availability to students; Articulation of program with community colleges and public schools; Indicators of Excellence	Area Coordinators and Consultants
3:00 - 3:30	Curriculum Evaluation-Follow-up on graduates	Dr. Kushner, Dr. Hoffer, Dr. Grigsby with Consultants
3:30 - 3:45	Break	
3:45 - 4:15	Review of student work and performance; Admissions, retention, completion	Dr. Grigsby, Dr. Kushner with Consultants
4:15 - 4:30	Summary	Dr. Stegall and Consultants
4:30 - 5:30	Interviews with cross-section of students in art, music, theatre/deance	Students and Consultants

University of Florida
Tuesday, January 24, 1989

8:30 - 9:00	Curriculum evaluation; Faculty characteristics; Program relationships to individual and societal needs; Adequacy of resources	Professor Catterall and Consultants
9:00 - 9:45	Students and demand for program and availability to students; Admissions, retention, completion; Articulation of program with community colleges and public schools	Professor Wolfson, Professor Catterall and Consultants
9:45 -10:00	Break	
10:00-11:15	Indicators of Excellence; Follow-up on graduates; Review of student work and performance	Professor Skelly, Dr.Poynor, Professor Cutler and Consultants
11:15-12:00	Visit libraries and specialized teaching facilities (art, music, theatre/dance)	Consultants and Guides
12:00- 1:00	Lunch	Consultants and BOR Staff
1:00 - 1:30	Faculty development: Characteristics Professional credentials in a studio curriculum; Indicators of Excellence	Professor West, key faculty and Consultants
1:30 - 2:00	Resource development; Adequacy of academic and production finances, space and personnel	Professor West, key faculty and Consultants
2:00 - 2:40	Student development; Admission, retention, completion & alumni follow-up	Professor West, key faculty and Consultants

University of Florida (cont.)

2:40 - 3:15	Curriculum development: Student demand; Faculty role in land-grant university and preparation for a modern society; Relationship to community colleges and public schools; Future of arts education.	Professor West, key faculty and Consultants
3:15 - 3:45	Consultant time, Report outlining	
3:45 - 4:30	Summary of findings and preliminary recommendations for University	Provost Bryan, Executive Committee with Consultants

FLORIDA STATE UNIVERSITY

Thursday, January 12, 1989

8:30 - 9:00	Room 212 Westcott Goals of the Visual and Performing Arts Programs, Relationships to University mission and to state needs at FSU; priority of the Arts within the University and availability of resources to the Programs.	Provost Augustus Turnbull Dr. Angela Lupo-Anderson, FSU Dr. Charles Bolen, Lead Cons. Professor Eugene Wicks, Univ. Consultant for Art Dr. Denise L. Young, BOR Professor John O'Connor, Faculty Program Consultant
9:00 - 10:00	Room 236 Fine Arts Building (FAB) Goals and objectives of the School Relationships to University mission and to state needs Characteristics of the programs Aspirations of programs Extrinsic value of programs Adequacy of resources Research/creative endeavors and service Interaction with community colleges and public schools	Dr. Jerry Draper, Dean School of Visual Arts & Dance
10:00 - 10:30	Faculty Lounge, FAB Characteristics of students Faculty specializations Curriculum Research/creative activities and service Admissions and retention Aspirations of programs Extrinsic values of programs	Dr. Charles Dorn, Chairman Department of Art Education
10:30 - 11:00	Faculty Lounge, FAB Characteristics of students Faculty specializations	Dr. Patricia Rose, Chairman Department of Art History

Florida State University, continued

	Curriculum Research/creative activities and service Admissions and retention Aspirations of programs Extrinsic values of program	
11:00 - 11:30	Montgomery Gym, Dance of Chairman's office on 4th Floor	Dr. Nancy Fichter, Chairman Department of Dance
	Characteristics of students Faculty specializations Curriculum Research/creative activities and service Admissions and retention Aspirations of programs Extrinsic values of program	
11:30 - 12:00	Observation: Contemporary dance class (major students)	Review of student work
12:00 - 12:15	Lunch in Montgomery Gym (TBA)	
12:15 - 12:30	Travel to Studio Art Warehouse	
12:30 - 1:30	Studio Art Warehouse	Railroad Square at Railroad Ave Industrial Park
	Meeting with Studio Art faculty and students	Professor Janice Hartwell or Professor George Blakely
	Characteristics of students Faculty specializations Curriculum Research/creative activities and service Admissions and retention Aspirations of programs Extrinsic values of program	
1:30 - 1:45	Travel to FAB for Theatre	

Florida State University, continued

1:45 - 2:30	239 FAB Goals and objectives of the School Relationships to University mission and to state needs Characteristics of the programs Aspirations of programs Extrinsic value of programs Adequacy of resources Research and creative endeavors service Interaction with community colleges and public schools Community schools	Dr. Gilbert Lazier, Dean School of Theatre
2:30 - 3:00	Faculty Lounge, FAB Goals and objectives of the School Relationships to University mission and to state needs Characteristics of the programs Aspirations of programs Extrinsic value of programs Adequacy of resources Research and creative endeavors service Interaction with community colleges and public schools Community schools	Dr. James Thomas, Associate Dean for Instruction Dr. Stuart Baker, Academics Professor Gerry Leahy, Design Professor Charles Olsen, Performance
3:05 - 3:30	117 FAB Visit BFA Workshop Class	Professor Jean McDaniel-Lickson
3:30 - 3:45	245 FAB Follow-up on graduate	Dr. Doug O'Dell
3:45 - 4:00	Travel to Music for 4 PM and Refreshments	Meeting with Dean Glidden

Florida State University, continued

4:00 - 5:00	202 Housewright Music Building	Dr. Robert Glidden, Dean School of Music
	Overview and Tour of facilities/rehearsals	
	Goals and objectives of the School Relationships to University mission and to state needs Characteristics of the programs Aspirations of programs Extrinsic value of programs Adequacy of resources Research and creative endeavors service Interaction with community colleges and public schools Community schools	
	(Discussion of these topics with the Dean to be continued on Friday, 10:00 a.m.)	
5:00 - 6:00	211 Kuersteiner Music Building Lounge (KMB)	Meeting with Faculty Coordinators and Associate Deans
	Goals and objectives of the School Relationships to University mission and to state needs Characteristics of the programs Aspirations of programs Extrinsic value of programs Adequacy of resources Research and creative endeavors service Interaction with community colleges and public schools Community schools	Professor Roy Delp, Voice Professor James Streem, Piano Dr. Clifford Madsen, Music Ed. Dr. Peter Spencer, Music Theory/Composition Professor Marilyn Gombosi, Music Literature/History Associate Dean Jon Pierool Associate Dean Joe White Dr. Jack Taylor, Director of Center for Music Research Dr. Robert Smith, Director of Center for Music of the Americas Dr. Bryan Goff, Wind Instruments Prof. Roger Drinkall, String Instruments

Florida State University, Continued

Friday, January 13, 1989

8:30 - 9:15 211 KMB

Meeting with representative graduate students

9:15 - 9:45 211 KMB

Meeting with representative Undergraduate students (Music)

9:45 - 10:00 BREAK (in Dean Glidden's office)

10:00 - 10:45 202 HMB

Meeting with Dean Glidden

10:45 - 11:00 BREAK; walk to FAB, Faculty Lounge

11:00 - 11:30 FAB Faculty Lounge

Dr. Bolen meets with selected members of the Dance Faculty, representing various areas of the program

Professor Richard Sias (Ballet)
Professor Gwynne Ashton (Ballet)
Professor Lynda Davis (Contemporary Dance)
Professor Anthony Morgan (Contemporary Dance)
Professor Tricia Henry (Dance History)
Professor Greg Presley (Music for Dance)
Professor Helen Earl (Ballet)

11:30 - 12:00 FAB Faculty Lounge

Dr. Bole meets with students:

Janet Hughes (first year Graduate Students and alumna of BFA program)
Jennifer Levinsky (Freshman)
Carol Oakley (second year Graduate Student)
Peggy Mead (transfer)
Jolie Long (first year Graduate Student)
Sam Barnett (Freshmen)
Pam Pietro (Senior)
Bridgett Broxton (Junior)

12:00 - 1:00 239 FAB

Tour Facilities with Dan Carter, Associate Dean for Production

Review of specialized facilities/resources

Florida State University, continued

1:00 - 1:30	239 FAB
	LUNCH and wrap up interview with Dean Gil Lazier
1:30 - 2:00	FAB Faculty Lounge
	Meet with group of Theatre students
2:00 - 2:30	Consultant Work Session
2:30 - 3:30	FAB Faculty Lounge
	Summary session with Provost Turnbull
3:30 - 4:00	FAB Faculty Lounge
	Meeting with Art History students
4:00 - 4:30	FAB Faculty Lounge
	Meeting with Art Education students

FLORIDA A & M UNIVERSITY

January 11, 1989

8:30 - 9:00	Relationships of programs mission of the University; Priority of disciplines within the University and availaibilty resources to programs in the disciplines; Aspirations for programs	President and/or Academic Vice President
9:00 - 9:30	Priority of disicplines within the College and the availability of resources to programs in the disciplines; Aspirations for programs	Academic Dean and Department Chairs
9:30 - 9:45	Break	
9:45 -11:45	Discription of current programs; Changes since last program review	Academic Dean, Department Chairs
11:45-12:45	Lunch and discussion of programs	Lead and Local Consultants and BOR Representatives
12:45- 2:30	Interviews with students Review student work	Cross section of students level, race and sex 12:45 -1:20 Music Students 1:20-1:55 Theatre Students 1:55-2:30 Visual Art Students
2:30 - 4:00	Discussion of programs Concensus development Report Outlining	Lead and Local Consultants and BOR Representatives
4:00 - 5:00	Summary of findings and preliminary recommendations to the University	President, Academic Vice President, Academic Dean, Department Chairs

UNIVERSITY OF SOUTH FLORIDA

Thursday, January 26,1989

8:00 - 9:00	Breakfast and tour of Fine Arts facilities and Graphic Studio with Dean John L. Smith
9:00 - 9:30	Meeting with President Borkowski and Provost Miesels
9:30 -10:00	Dance Faculty
10:00-10:30	Professor Larry Berger, Chair, Dance
10:30-11:00	Break
11:00-11:30	Art Faculty Advisory Committee
11:30-12:00	Art Faculty Advisory Committee
12:00-12:15	Claudia Nobel, Director, Public Relations
12:15- 1:15	Working lunch
1:15 - 2:30	Observation of classes and rehearsals
2:30 - 3:00	Dr. Jack Heller, Chair, Music Department
3:00 - 3:30	Music Faculty Advisory Committee
3:30 - 4:00	Professor Margaret Miller, Director, USF Art Museum and Galleries
4:00 - 5:00	Free exploration time
8:00 pm	Faculty recital - Adam Holzman, Guitar

Friday, January 27, 1989

8:00 - 8:45	Ilene Frank, fine arts contact, Main Library concerning fine arts collection
9:00 - 9:30	Theatre Faculty Advisory Committee
9:30 -10:00	Professor David Williams, Acting Chair, Theatre Department
10-00-10:30	Student Advisory Committees: Art, Dance, Music, Theatre
10:30-10:45	Glenda Hodgson, Director, Development (optional) or break
10:45-12:00	Observation of classes and rehearsals
12:00- 2:00	Lunch with community representatives including alumni
2:00 - 2:30	Preparation time for exit interview
2:30 - 3:30	Exit interview with Provost Gerry Meisels, Dean John L. Smith, Dr. Charles Bolen, Consultant, and Professor John O'Connor, BOR Coordinator

FLORIDA ATLANTIC UNIVERSITY

Friday, January 20, 1989

8:30 - 9:00	Priority of discipline within university and availability of resources to program in discipline	President Popovich and/or Vice President Berry
9:00 - 9:45	Goals and objectives of the disciplines and programs within the college and departments.	Dean Norton and Department Chairs, Dean of Graduate Studies Wilson Bradshaw
9:45 -10:00	Break	
10:00-10:55	Art Department Review	Chair, Key faculty and others
10:55-11:05	Break	
11:05-12:00	Music Department Review	Chair, Key faculty and others
12:00- 1:00	Lunch	Consultants Only
1:00 - 2:00	Theatre Department Review	Chair, Key faculty and others
2:00 - 2:15	Break	
2:15 - 3:30	Review student work, interview students, review specialized facilities supporting program	A selection of performing & visual arts students with cross-section of characteristics by level, race, sex, background.
3:30 - 4:00	Break and discussion of programs	Consultants only
4:00 - 5:00	Summary of findings and preliminary recommendations the university	President, Academic Vice President, Deans, Department Chairs

UNIVERSITY OF CENTRAL FLORIDA

January , 1989

8:00 - 9:00	Briefing and Coordination	System Consultant, Campus Consultant, System Coordinator
9:00 - 9:50	Relationship of programs to goals and mission of university; Availability of resources to discipline State and national issues affecting discipline; Program Management	Provost, System Consultant, University Consultant
9:50 -10:00	Break	
10:00-10:25	Curriculum evaluation Faculty characteristics Program relationships within institution; Program relationships to individual and societal needs Adequacy of resources	Dean, Undergraduate Studies System and University Consultant
10:30-11:00	Corrigan, Bolen	
11:00-11:20	Corrigan and President	
11:25-11-50	Goals and objectives of discipline and departments Program management Faculty characteristics State and national issues affecting discipline Aspirations for program	Dean, Arts and Sciences, System Consultnat
12:00- 1:00	Lunch	
1:00 - 1:30	Community Arts Chair	
1:30 - 2:30	Extrinsic value of program Occupational trends Supply and demand for graduates	Alumni, consumers, Patrons
2:30 - 3:15	Bolen and O'Connor	
3:15 - 4:00	Curriculum Development, Faculty characteristics, Program relationships	Chairs, Faculty Review Committees, Consultant, Coordinators
4:00 - 5:00	Exit Interview	President, Provost, Dean, Consultant

UNIVERSITY OF WEST FLORIDA

January 10, 1989

8:45 - 9:15 Participants: Lead Consultant; Statewide Coordinator/BOR Representatives; Art, Music, Theatre Consultants and Chairs; President Morris Marx; Vice President Friedrich; Associate Vice President Backman; and A&S Dean Fulton.

Location: Building 10, Board Room

Agenda:

A. UWF Coordinator, Robert Marshman, "opens" meeting, introduces President Marx, Lead Consultant Bolen and others.

B. President Marx: Welcoming remarks, etc.

C. B.O.R. Consultant or representatives: remarks.

D. Robert Marshman quickly clarifies or corrects schedule, makes "good of the order" announcements, closes meeting at 9:15 A.M. or earlier.

9:15 - 10:00 Agenda:

A. Vice President speak on Goals and Objectives for Arts within the University.

B. Dean speaks on Goals and Objectives for Arts within the college.

C. Brief forum for discussion, comments or responses.

D. Meeting ends at 10:00 A.M. or earlier.

E. 10:00 A.M. Break before next meeting.

10:00 - 11:00 Departmental/Consultants Meetings
Music Faculty - Lead Consultant/Music Consultant Meeting

Location: Building 10, Board Room

This meeting is designed to provide the Lead Consultant with information on:

Students
Curriculum
Community College Relations
The Center for the Fine and Performing Arts
Faculty
Graduates of programs
Public School Relations
Other pertinent matters

University of West Florida, continued

1. The department should also provide the Lead Consultant with information regarding the value of the program outside the university community.

2. The Lead Consultant may choose to pursue any of the above topics as deemed appropriate.

This meeting probably should employ a concise and well prepared presentation to the Lead Consultant. The presentation should address the categories specified above, even though that information is in the self study.

10:00 - 11:00 Art Faculty - Art Consultant Meeting
Threatre Faculty - Theatre Consultant Meeting

Locations: Arts: Theatre:

The Art and Theatre meetings are designed to acquaint the faculty with their consultant. This time should be used to go over the probable meetings and visits to occur the next day. It might be an excellent opportunity to thoroughly acquaint the consultant with the Center for the Fine and Performing Arts plans.

11:00 - 12:00 Theatre Faculty - Lead Consultant/Theatre Consultant Meeting

Location: Building 10, Board Room

This meeting is designed to provide the Lead Consultant with information on:

Students	Faculty
Curriculum	Graduates of programs
Community College Relations	Public School Relations
The Center for the Fine and Performing Arts	Other pertinent matters

1. The department should also provide the Lead Consultant with information regarding the value of the program outside the university community.

2. The Lead Consultant may choose to pursue any of the above topics deemed appropriate.

This meeting probably should employ a concise and well prepared presentation to the Lead Consultant. The presentation should address the categories specified above, even though that information is in the self study.

University of West Florida, continued

11:00 - 12:00 Art Faculty - Art Consultant Meeting

Location: Arts

Continuation of the 10:00 - 11:00 A.M. meeting. A sugguested plan would be to start to go over the self study in some detail with the faculty providing answers to the consultant's inquiries.

11:00 - 12:00 Music Faculty - Music Consultant Meeting

Location: Music

This meeting is designed to acquaint the faculty with their consultant. This time should be used to go over the probable meetings and visits to occur the next day. It might be an excellent opportunity to thoroughly acquaint the consultant with the Center for the Fine and Performing Arts plan.

12:00 - 1:00 LUNCH

Location: Nautilus Chamber, Commons

Participants: Lead consultants and Arts, Music and Theatre consultants only.

1:00 - 2:00 Art Faculty - Lead Consultants/Art Consultant Meeting

Location: Building 10, Board Room

This meeting is designed to provide the Lead Consultant with information on:

Students	Faculty
Curriculum	Graduates of programs
Community College Relations	Public School Relations
The Center for the Fine and Performing Arts	Other pertinent matters

1. The department should also provide the Lead Consultant with information regarding the value of the program outside the university community.

2. The Lead Consultant may choose to pursue any of the above topics demmed appropriate.

This meeting probably should employ a concise and well prepared presentation to the Lead Consultant. The presentation should address the categories specified above, even though that information is in the self study.

University of West Florida, continued

1:00 - 2:00 Music Faculty - Music Consultant Meeting
Theatre Faculty - Theatre Consultant Meeting

Location: Music: Theatre:

Continuation of the earlier meetings with the Music and Theatre Consultants. A suggested plan would be to start to go over the self study in some detail with the faculty providing answers to the consultant's inquiries.

2:00 - 3:00 Meeting of All Consultants ONLY

Location: Building 10, Board Room

Meeting of the Lead Consultant with Art, Music, and Theatre consultants. Objectives would be to summarize the findings of the site visit to form preliminary recommendations and to make final adjustments on the approach to the writing of the consultants' reports.

3:00 - 3:10 BREAK

3:10 - 4:00 Meeting

Participants: Lead Consultant; Statewide Coordinator/BOR Representatives; Art, Music, and Theatre Consultants; President Morris Marx; Vice President Friedrich; Associate Vice President Backman; Art, Music, and Theatre Chairs; and A & S Dean Fulton.

The Lead Consultant will present a summary of the consultants' findings. He will also make the preliminary recommendations to the university.

FLORIDA INTERNATIONAL UNIVERSITY

Wednesday, January 18, 1989

8:30 - 9:30	Judith H. Stiehm, Provost and Vice President for Academic Affairs	- Relationship of programs to mission of University - Availability of resources to discipline - State and national issues affecting discipline - Program management
9:30 - 9:45	Break	
9:45 - 10:45 PC 521	James A. Mau, Dean, College Arts and Sciences William Maguire, Chairperson, Visual Arts Joseph Rohm, Chairperson, Music Therald Todd, Chairperson Theatre and Dance	- Goals and objectives of disciplines and programs within the College and depts - Program management - Faculty characteristics - State and national issues affecting disciplines - Aspirations for programs
10:45 - 12:15 PC 521	Theatre and Dance Department Chairperson and Faculty	- Curriculum evaluation - Faculty characteristics - Program relationships within institution - Program relationships to individual and community needs - Adequacy of resources and facilities
12:15 - 1:15 PC 523C	Consultants only	Lunch and discussion of programs
1:15 - 2:30 PC 521	Music Department Chairperson and Faculty	- Curriculum evaluation - Faculty characteristics - Program relationships within institution - Program relationships to individual and community needs - Adequacy of resources and facilities
2:30 - 2:45	Break	
2:45 - 4:00 PC 521	Visual Arts Department Chairperson and Faculty	- Curriculum evaluation - Faculty characteristics

Florida International University, continued

		- Program relationships within institution - Program relationships to individual and community needs - Adequacy of resources and facilities
4:00 - 5:00 PC 521	Consultants only	Discussion and outlining of reports

Thursday, January 19, 1989

8:30 - 9:45	Richard Klein, Provost, NWSA John de Lancie, Dean of Music Jorge Guerra-Castro, Dean of Theatre Daniel Lewis, Dean of Dance Ed Love, Dean of Visual Arts James A. Mau, Dean, College of Arts & Sciences, FIU	- Overview of school and relationships to university programs - Faculty characteristics - Curriculum evaluation - Future plans - Adequacy of resources and facilities
9:45 - 10:00	Break	
10:00 - 11:00	NWSA Staff	Tour facilities/meet students
11:00 - 11:30	Consultants only	Discussion
11:30 - 12:00	Travel to FIU	
12:00 - 1:00 DM 440	Consultants only	Lunch and discussion
1:00 - 2:00 DM 440	Students and Alumni	Interviews concerning programs, job opportunities for graduates and occupational trends
2:00 - 3:00	Consultants and faculty	Tour Facilities
3:00 - 4:00 PC 521	Consultants only	Discussion of programs and outlining reports
4:00 - 5:00 PC 521	Provost, Dean and Chairpersons	Summary of findings and preliminary recommendations for university

UNIVERSITY OF NORTH FLORIDA

January 17, 1989,

8:30 - 9:00 (President's Conf. Room)*	Continental Breakfast	Consultants & Drs. Jones, Carter, and Bowie
9:00 - 10:00	University's Mission - Visual and Performing Arts	President and Provost
10:00 - 11:00*	Visual Arts and Music Prog. Priorities and Goals Within the College and Departments	Dean Weiner; Chairs Carter and Bowie
11:00 - 12 **	Characteristics of Programs in Music	Music Faculty and Chair
12:00 - 1:00*	LUNCH	Consultants
1:00 - 2:00*	Characteristics of Programs in Visual Arts	Visual Arts Faculty and Chair
2:00 - 2:15	Break	
2:15 - 3:00	Review student work, interview students, review specialized facilities supporting programs.	A selection of students with cross-section of characteristics by level, race, sex, background. (Painting Studios; Photo and Graphics Lab; Univeristy Gallery; Music Studios).
3:00 - 3:55	Extrinsic Value of Programs	Chairs; Key Faculty; Community Representatives.
4:00 - 5:00*	Summary of Findings; Preliminary Recommendations	President and Provost

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* - Denotes meetings to be held in President's Conference Room
** - Denotes meetings to be held in alternate location

APPENIX E

VISUAL AND PERFORMING ARTS PROGRAM REVIEW

STAFF ANALYSIS

RECOMMENDATION FOR BOARD OF REGENTS CONSIDERATION:

1. When approving new programs, the BOR should ensure that present programs have sufficient resources of personnel, facilities, and budget prior to initiation of new programs. New programs and degrees should be offered only when adequate resources have been assured. Many universities are understaffed in terms of current degree offerings. These gaps in faculty and staff levels should be resolved prior to implementing new programs. Unnecessary duplication of programs and courses on each campus should be discouraged and, if possible, eliminated.

2. The Florida Higher Education Arts Network (FHEAN) should develop a state-wide plan to identify, cultivate, and reward minority students who have arts talents. Multi-cultural arts programs should be encouraged and supported.

3. The BOR should explore the establishment of auxiliaries operated by arts departments that will provide necessary supplies and materials purchased from student funds.

4. The Florida Higher Education Arts Network (FHEAN) has been a positive force in arts education in Florida. The BOR should continue to solicit and give serious considerations to FHEAN recommendations. FHEAN should undertake a salary study of arts faculties nationwide and provide this information to the BOR.

5. The future role of graphic arts in the SUS is an issue that should be studied state-wide. Graphic arts is a high cost program and the number of programs in the SUS should be limited. The BOR staff should conduct a study, with the assistance of professional consultants, to develop a plan that will meet societal needs, eliminate unnecessary duplication and costs, yet ensure the development of the high quality programs that Florida needs.

6. In its next master plan, the BOR should encourage additional universities to develop programs in dance, and to expand and improve the existing programs. Florida should have two or possibly three significant dance programs in the state.

7. The relationship between K-12 and university arts needs to be strengthened, including the potentially significant, positive effect the arts may have on the K-12 System in prevention of student attrition problems; arts in the education of K-12 teachers; and, service to the public schools.

8. In view of the national reform movement and the concern for program content, teacher education programs, except for professional education, should reside in the arts. This issue may be appropriate as part of the teacher education program review in 1989-90.

RECOMMENDATIONS FOR UNIVERSITY CONSIDERATION:

1. Mission statements of the universities, the arts schools, and the departments should be reviewed as part of the five year master plan update to ensure that each statement reflects the appropriate significance and value of the arts to all university students.

2. The University of Florida (UF) and other state agencies which provide funding for the arts, should support the Center for the Arts and public policy. In addition to its current projects, the Center also should be funded to create a method of reporting economic development of the state as a result of arts activities.

3. Health issues related to the use of hazardous materials in the arts is a problem that needs to be resolved on each campus. Priority support for capital outlay requests should be given for construction, completion, and renovation of arts facilities. Inadequate and/or inappropriate facilities should be replaced as soon as possible. Inadequate ventilation in arts studies was noted as a particular problem.

4. Literacy in the arts for all students should be a goal. Aesthetic development and opportunities to experience the arts should be encouraged and provided for all university students.

5. Florida International University should work with the New World school of the Arts and other institutions of higer educaton in the state to determine the appropriate relationship among these groups.

6. Universities should encourage more outreach activities to the community. This may be accomplished by seeking funds for state tours and exhibits; through the Florida Higher Education Arts Network developing plans to implement a statewide arts festival; and by exploring opportunities for expanding the sharing of resources for community oriented activities among institutions.

7. The opportunities for use of computers as a tool in learning and for creative purposes must be dramatically increased as soon as possible on all campuses.

8. Each arts unit should meet appropriate accreditation standards set by the National Association of Schools of Art and Design (NASAD), National Association of Schools of Music (NASM), National Associaiton of Schools of Theatre (NAST), and National Association of Schools of Dance (NASD) for its degree programs.

9. If the SUS institutions are to compete successfully for a limited pool of out-of-state students, tuition waivers and scholarships must be increased and stipends raised.

10. Arts laboratories, i.e., theatre productions, music organizations and gallery exhibitions sever as "laboratories" for students of the arts and therefore should be funded as science labs are -- from university funds.

11. Current funding formulas, procedures, and sources of funding for arts programs need to be explored. Faculty who initiate proposals for funds from foundations and governmental agencies should be encouraged. Fund raising efforts meet to be improved. The schools and department in the Visual and Performing Arts should follow USF's successful model in utilizing a professional development office in its Colleges of Fine Arts.

12. Use of adjuncts is excessive at some universities; universities should employ more full-time faculty in these instances.